

VOGUE

A woman with dark hair and dramatic eye makeup is the central figure. She is wearing a rich red velvet dress with a wide collar and long sleeves, a matching red velvet hat, and a pearl necklace. She is standing on a grand, ornate marble staircase with balustrades. Her right leg is extended forward, and she is wearing black strappy high-heeled sandals. The background is a dark, textured wall.

NOVEMBER 1

Season's Dazzlers

new stars

new clothes

new parties

new places

**ADVANCE
RETAIL
TRADE
SUPPLEMENT**

opposite page 22

50 CENTS



LOOK AT LESLIE

... a divine Dalton Sweater of
100% pure imported cashmere.

Leslie is versatile ... the tie is detachable
Leslie is dramatic ... in an inspired shade of charcoal brown

Leslie meets its match in Dalton's stem-line skirt
in smoothest doeskin flannel and 100% pure cashmere
and cashmere blend by Stroock

At finer stores everywhere

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Cashmeres

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All Dalton Cashmeres ... sweaters and skirts ...
are durably mothproofed by Mitin.



RICHARD AVEDON

Presenting—GIGLIOLA CURIEL OF MILAN, ITALY

in her first ready-to-wear collection designed exclusively for Bergdorf Goodman in the United States

Gigliola Curiel's custom-made Salon in Milan, has, for years, dressed many of Italy's most beautiful and fashionable women. This collection of 50 pieces, created especially and exclusively for us, marks her first showing outside of her own Salon in Milan—her first ready-to-wear collection—and her first appearance in this country. Shown, her white satin and rose-panel evening gown. From our exclusive, ready-to-wear Curiel collection from \$195 to \$1,000.

Ready-to-Wear Dress Salon, Fourth Floor

ON THE PLAZA • NEW YORK 19
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GOODMAN**
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FABRIC-OF-FRANCE "SEAL", EXTRAVAGANT BLEND OF ALASKAN SEAL AND FINEST VIRGIN WOOL, THE MOST LUXURIOUS COAT FABRIC EVER CREATED, WOVEN IN FRANCE EXCLUSIVELY FOR LILLI ANN COATS...DRAMATICALLY MERGED WITH NORMANDY VELVET...BLACK, PURPLE, RED...ABOUT ONE HUNDRED DOLLARS...AT ALL STORES WHERE YOUNG AND EXCITING FASHIONS ARE BEING SOLD.

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VOGUE incorporating Vanity Fair



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Exclusively Bendel ...

champagne, turquoise, watermelon ...

sizes 8 to 16 ... \$110.

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junior **A** *ccent*



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very new with box pleat skirt. Our two piece silk shantung
for resort or town in oriental blue, green, kumquat, or navy, with dotted
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New York White Plains Chicago Cleveland Boston Palm Beach



1. diva

tailed by Evan-Picone



SAKS FIFTH AVENUE

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the most magnificent natural dark ranch mink in the world in a superb coat for day or evening wear
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a *ritter* original



Miriam Haskell

*from our "Gardenia" Collection
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Newton Elkin SPARKLES THE SLENDER-HEELED FAILLE SHOE WITH A SHOWER OF RHINESTONES



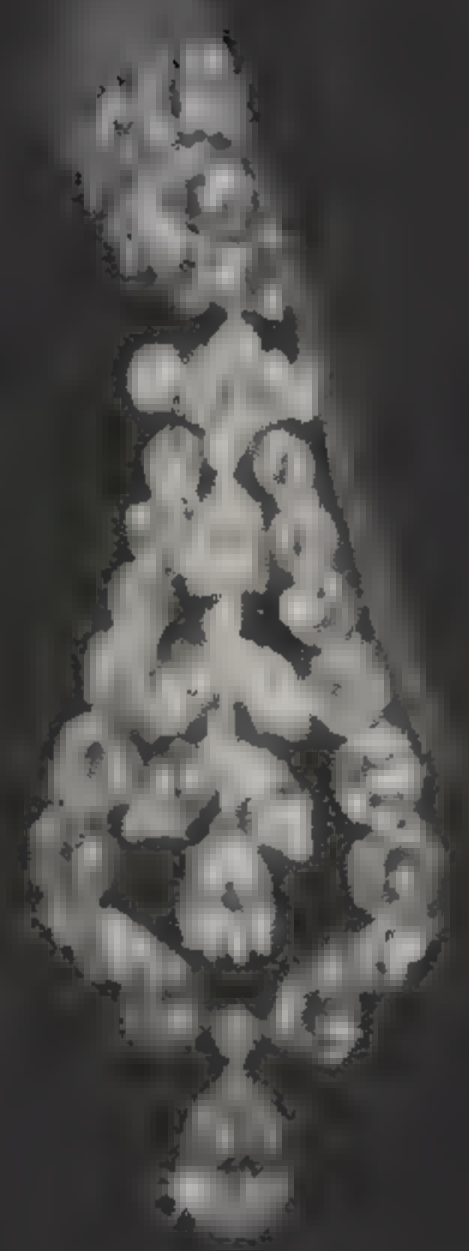
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THE NEW STAR IN TEXAS

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CRANE'S FINE PAPERS • MADE IN DALTON, MASSACHUSETTS • SINCE 1801

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MANUFACTURERS
OF KNITTED GARMENTS
TO H. M. QUEEN ELIZABETH
THE QUEEN MOTHER



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S. John

Tiger, tiger burning bright. A sleek torso, softly striped, in finest cashmere.

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Great Lakes Mink Association



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Fredrica treats Great Lakes dark ranch mink with a lavish hand...resulting in an extravagant great coat, supremely flattering with generous cape-collar.

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sophisticate
plunging V
bound in
satin for that
come-hither
look in calf
or suede

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Westport Division, Brown Shoe Company, St. Louis

Costume by Jane Derby

Announcing the new look of leadership

Style-leaders are irresistibly drawn to the car whose every gleaming inch proclaims leadership among motorcars. The woman who drives the Imperial is, as usual, leading the way.

IMPERIAL FOR 1956

Never before has such complete elegance been achieved in an American motorcar.

No detail, inside or out, has been overlooked in our effort to offer true distinction to those who can both afford and appreciate the finest.

Regally upholstered in gold-threaded faille with the Imperial eagle motif . . . richly trimmed with hand-crafted leathers, Imperial's interior appointments are the last word in style.

Its exterior lines have a flare that sets this car apart from all others, and, at the wheel, you'll discover a new ease of driving.

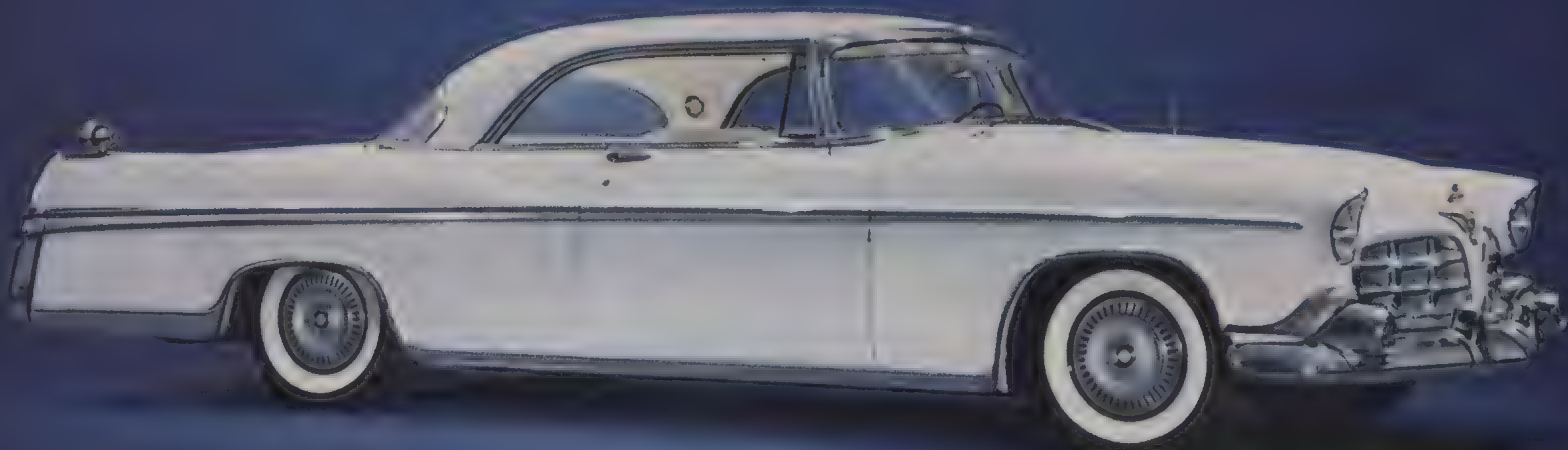
Never in automotive history has so much car been subject to such effortless mastery.


An automatic gear-shift with pushbutton control—it works at the touch of your fingertip. A new system of power brakes—a touch of your toe sets in motion the most smoothly efficient brakes yet

developed. And power steering that works every single moment—it makes the trickiest parking delightfully easy. These are just some of the advanced engineering features which will win your heart the very first time you drive the Imperial for 1956. And drive it you must.

Your Chrysler-Imperial dealer is the exclusive representative for this stunning motorcar. Why not call him for your Imperial demonstration at your earliest convenience.


Imperial for 1956 ➤ finest expression of The Forward Look



A blonde woman with her hair styled in a classic 1950s fashion, wearing a vibrant red, strapless, floor-length gown. She is holding a single cherry in her right hand, which is raised above her head. Her left hand is placed on her chest. The background is a solid dark color.

It's delicious on blondes...
delightful on brunettes...
downright dangerous
on redheads!

Revlon's new
⁶**Cherries a**
A simply delicious

A woman with blonde hair, wearing a strapless red dress, is posed against a dark background. She is holding a small red cherry in her raised right hand. The dress has a large white cutout on the side.

There's a new word in fashion this Fall...
and a whole new way to look that's
good enough to eat! It's simply
delicious...and Revlon's responsible!
Order a double helping of
'Cherries a la Mode' for your lips
and fingertips...and the
"delicious look" is yours!

la Mode⁹

cherry red for lips and matching fingertips



'CHERRIES A LA MODE'
'Lanolite Lipstick'
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new 'Living Lipstick'
(the twenty-four-hour type) 1.25*
Nail Enamel .60*



DESIGNED BY JEANNE CARR

A picture at an exhibition, this pen-and-ink print is our own exclusive original. . . a soft, rustling acetate taffeta fashioned with a talent for demure, flirtatious charm. Black line-work on green, brown, or Dior blue. Sizes 5 to 15. \$17.95. Jonathan Logan, Inc., 1407 Broadway, New York 18.

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ROOS BROS., San Francisco WOODWARD & LOTHROP, Washington, D. C. J. W. ROBINSON, Los Angeles

magnificent coat...a cloud of breathlessly soft emba autumn haze*,
the finest natural brown mutation mink money can buy.

REVILLON • NEW YORK • PARIS • and leading stores

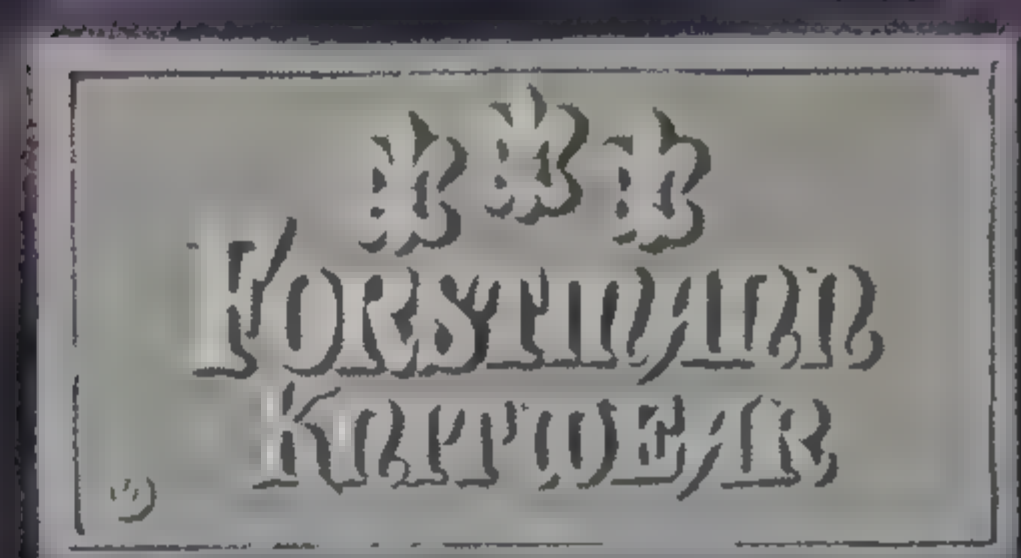
in canada—exclusive with EATON'S of canada

*trade mark mutation mink breeders association dress—ceil chapman jewels—CARTIER virginia thoren



emba autumn haze natural brown mutation mink . . . designed by **revillon**, new york





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the finest knitwear in the world

FORSTMANN'S WONDERFUL NEW CASHMERES

Cashmere sweaters, the way you know Forstmann makes them . . . of finest Cashmere, soft, light, luxurious. Matching sweaters in lilac are illustrated; also other superb colors in Forstmann's authentic fashion shades. You will find Forstmann Cashmere sweaters at leading stores. *Slipover with short sleeves*, \$17.95. *Cardigan*, \$24.95. Matching skirt of Forstmann Lenora (100%) virgin wool; also available by the yard.

FORSTMANN WOOLEN COMPANY, PASSAIC, NEW JERSEY

VOGUE

NOVEMBER 1
TRADE EDITION

PRESENT YOUR “SEASON’S DAZZLERS”

USING VOGUE’S FASHION IDEAS

THE HOOD

(pages 101 to 105) . . . in vicuña, in mink, in velvet

RED-AND-WHITE . . .

New evening idea

*(pages 104 to 109) . . . dresses, coats—
some satin, some velvet . . . the brocade evening shoe . . .
jewellery in the ruby’s colour*

PALE SATINS

(pages 110 to 119, 140 and 141) . . .

*glittering evening coats . . .
party dresses both long and short*

BLACK BRILLIANCE

*(pages 120 to 127) . . . the black evening sheath . . .
little black dinner dresses—Paris formula . . .
the stole wrapping the black sheath*

OTHER

VOGUE FASHION IDEAS:

the hood that can untie into a shoulder-long cape . . . a double choker of ruby beads . . . apricot satin, a rare new colour for a big-party dress . . . Glen Plaid for a day dress, a fabric that’s making fashion news all over the fashion world . . . low-waisted day dresses . . . a bulky stole over a narrow sheath . . . slender furs, new by cut, by wrap . . . new luggage ideas, a space for everything.

USE FASHIONS FROM YOUR OWN

HOLIDAY COLLECTION

that illustrate Vogue’s “Season’s Dazzlers” fashion points. Vogue presents these new fashions and tells you where they’re going . . . you can present them to your customers in the same manner—using local holiday events as the theme of your advertising and display plans. Introduce the new “Season’s Dazzlers” as a wardrobe of ideas . . . the pale dresses as wonderful “other” dresses in a closet of blacks and strong colours . . . the black dresses as big-party basics . . . the red-and-white evening idea as winter’s most dazzling combination.

ON PAGE 4 of this Trade Edition Supplement . . . “Vogue Says” quotes to help sell your merchandise with Vogue’s fashion authority.

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VOGUE, NOVEMBER 1, 1955, VOL. 126, NO. 8

VOGUE

FABRIC PREDICTIONS

resort, spring and summer

1956

Six fabric fashions growing on a family tree

These branches—six of them—make up the important fabric families for early-1956. Each family group shows a different face to the world of fashion. But remembered in all the kinds of cloths—in pure fibres, synthetics, refined blends, in the floating-in-air fabrics and in the floating-in-water prints—is a family resemblance, a fashion freshness. Because of their unmistakable aliveness, fabrics in 1956 look newer than new.

NEW-FASHIONED CLASSICS . . . in the light of day, the innocent elegance of the classic weaves magnificently stated: radiant silk shirtings and fragile silk taffetas, tweeds made of silk and tweeds made of wool, wool flannels and gabardines, handkerchief piqués and cords and ribbings in cotton, silk, blends. And, doing unconservative new things, the old-new accustomed markings: pin- shirt- or blazer-stripes, checks, plaids.

THE DRYS . . . Under the hand, as dry as bunting—and as soft this year: equator-weight worsteds, unstrict alpacas, mohairs, bengalines, sharkskins, lightened linens.

THE LUMINARIES . . . Fabrics with shining faces . . . their lustre dulled, and all the richer for it: plain or printed satin, satin shantung, satin twill, satin cotton, satin organdie—and, this year, satin flannel and satin gabardine.

THE FOREIGN INFLUENCE . . . Douppioni and tussah peppering silk and silk blends with their slubs, and influencing the look of fabrics in other fibres. New douppionis with interesting backgrounds: alpaca, jacquard, herringbone, twill, damask, brocade.

THE COUNTRY COUSINS . . . Thatched tweeds in feathery wools and tamped-flat silks . . . in fern weights and bashful colours: monotonous, colour-with-white. Used for thatching too: wool tossed with silk, flax or cotton, silk blends, synthetics.

THE TWINS . . . Running in the family of prints: one print used twice. Printed organdie, chiffon, voile or lawn floating over twin-printed satin, surah, taffeta or piqué. Variations: the floating fabric a solid-coloured cloud over the print.

1956 Colours: freshening—and freshly used

Underwater colours . . . as they might look at the bottom of a fresh and shallow stream; prints floating on natural, off-white and tinted grounds . . . by day, indistinct and tumbled together . . . by night, spatial; quiet colours . . . with dew still

on them; strong colours, cleansed and clear . . . as the sun burns off; pastels . . . pale, steadfast, newest in wool.

THE FLAXEN FEELING . . . Fair to dark . . . a medicine dropper of yellow dye toning up new beiges, shining up the wheaten golds, diluting apricot, filling new browns with sunlight.

SPROUTING GREENS, RIND YELLOWS . . . The green of plants an inch above the earth . . . water-filled greens . . . cool and tart citrus . . . the gold-leaf colour of a spring twig with the sap running in it.

AIR-AND-WATER BLUES . . . Breezy blues as pale as morning sky . . . deepening blues as true as sky-colour on a June noonday. Where the sky and water meet: a blue-green solution of turquoise and aquamarine.

ROSES, PINK AND RED . . . All the shades that nature thought of—and all the hybrids: flower pinks, clover pinks, giddy exotic pinks . . . blushing reds from American Beauty to ripe fruity reds.

BLACK AND WHITE . . . As different as night from day—but recognized by all the best fabric families. Very-contemporary forms: standing alone or woven together, printed together, used together freshly.

LEATHERS IN 1956

new art forms,
fresh and free

PEN AND INK SKETCHBOOK... Black on white: the reedy preciseness of black stenciled on white... the paper-lace look of real or real-seeming perforations of black tattoo on white... black inking in a print on white... or black leather blocking out bold areas against solid white—the heel, the collar, the vamp of a shoe. Patches of white and patches of black alone: steeping the new toothy kidskins and rough-grained washable leathers. White watermarked with colour... on Corkette, on suède... white reptile surprinted with colour for late-day.

COLLAGE: TEXTURES AND TANNAGES... 1956 collection of surfaces—and sub-surfaces: grains and pebbles; the skin of reptile and imprinted leathers kneaded soft as gloves; lizards and makassars drenched in two colours; new fashion dimension—freehand sketching on a snake's fine chain mail.

WATER COLOURS AND OILS... Colour's application to leathers this season is an art subject to two influences: the oriental influence... water-based, atmospheric colours from an eastern print stroked on polished and printed leathers with a light hand; the influence of prints... the combination of colours glazing leather with the transparency of oils on canvas—or casting the same soft shadows.

BEIGES TO BROWNS... with yellow lights. First on the palette, glazed off-white... then these: flax... textured calfskin, in two weights; Japanese parchment... yellow-brown laid on beige, the tweed look of the reptile good combined with lacquered brown calfskin; curry... a striking colour for the easy shoe; buff... in volume, in spring; spice... a special brown dusted with gold; browns dusted

with gold; Italian pear... a sun-ripened brown, as deep as brown comes this summer.

BLUES, 3 INTENSITIES...

Blues, whitened: cool-air colour, a pale blue tweeded leather streaked with white mare's tails... blue-ice colour, a jot darker and brighter.

Blues, spiced: the brilliant blues of unblemished kidskin, for the brilliant suns of resort and summer.

Blues, greyed: blues absorbing all the greys this spring... the Wedgwood influence continuing, from soft bluebird blue to delft.

COOL PINKS AND HOT REDS...

Cool pinks of every texture—lizard, doe-skin, mat and polished calfskin—basking in the strong light of last year's popularity.

Hot reds: poster-paint reds announcing resort, spring and summer... from geranium to scarlet... ending on a new high-key red. News: red-and-white spectator pumps.

GREENS, YELLOWS, ORANGES... highlighted with white, washed with white.

Greens: from milky green pistache to the liquid true green of a chrysanthemum leaf. In between, pale-green texture: felt in tweeded reptile and seen in marbled calfskin: Important: the colour of blue-and-green.

Yellows: a trio... green yellow, true yellow, orange yellow—with the focus on the true colour called butter.

Oranges: a still life of three, the light hitting them differently... whitened orange, with the rind's texture... rich and true orange... deep blood-orange colour rubbed bright.

Letter these “VOGUE SAYS” quotes
on your window and interior display cards.

Let what “VOGUE SAYS” headline
your advertisements and underline your displays.

● Late-day and Evening Dazzlers

Hoods

VOGUE SAYS: “The hood—perfectly beautiful fashion”
VOGUE SAYS: “The hood—news on smart new city coats”
VOGUE SAYS: “Hoods of velvet and fur and precious fabrics”
VOGUE SAYS: “A hood—stemming from a late-day coat”
VOGUE SAYS: “The hood—new way to come in out of the wind”
VOGUE SAYS: “The hood—fashion that springs
from common sense”
VOGUE SAYS: “The Venetian hood—the red-and-white idea”
VOGUE SAYS: “The hood—in true Venetian colours”

Red-and-white fashions

VOGUE SAYS: “A Renaissance red coat over white satin”
VOGUE SAYS: “A ruby-red satin hooded evening coat”
VOGUE SAYS: “Red-and-white idea—most dazzling fashion”
VOGUE SAYS: “The red-and-white fashion idea—
dazzling, flattering”
VOGUE SAYS: “Evening idea—the new dazzle of red”
VOGUE SAYS: “A high-pitched, satiny red—dazzling fashion”

Pale dresses and coats

VOGUE SAYS: “Satin coats—holiday party dazzlers”
VOGUE SAYS: “The pale evening dress of satin”
VOGUE SAYS: “The pale evening dress—lit with satin”
VOGUE SAYS: “Dresses of palest pink and blue—shaped serenely”
VOGUE SAYS: “Satin and chiffon—meeting on the dance floor”
VOGUE SAYS: “The pale evening dress
in a closet of black and strong colours”
VOGUE SAYS: “The pale glitter—apricot satin”
VOGUE SAYS: “Apricot—beautiful new party dress colour”

Black dazzlers

VOGUE SAYS: “Little dinner black—newly shaped”
VOGUE SAYS: “The short black dress—newly shaped”
VOGUE SAYS: “Brilliant new season for black”
VOGUE SAYS: “Black—a dazzler now”
VOGUE SAYS: “The long-sleeved black dinner dress”
VOGUE SAYS: “Pillar of a wardrobe—the black evening sheath”
VOGUE SAYS: “The black sheath—a major fashion”
VOGUE SAYS: “The long sheath—an elegant slender line”
VOGUE SAYS: “The long sheath—
delicately shaped from a bosom-high waistline”
VOGUE SAYS: “Sheath and bolero—a one-dress-evening-wardrobe”
VOGUE SAYS: “The full-evening sheath—cleaving to the knee”
VOGUE SAYS: “The sheath at its easiest—unwaisted”
VOGUE SAYS: “New black brilliance for big evenings”
VOGUE SAYS: “The new black-beauty in fashion—dramatic”

Stoles

VOGUE SAYS: “The stole wrapping the black sheath”
VOGUE SAYS: “The bulky stole over a narrow sheath”
VOGUE SAYS: “New silhouette—bulky stole over a narrow sheath”
VOGUE SAYS: “A new, elegant line—bulky stole over a sheath”
VOGUE SAYS: “Some of the new stoles—
meant to create a certain silhouette”
VOGUE SAYS: “The new silhouette—established by a stole, a sheath”

● The New Furs

VOGUE SAYS: “The slender furs—new by cut, by wrap”
VOGUE SAYS: “The slim, straight mink—three-quarter length”
VOGUE SAYS: “The wrapped fur—to wrap over everything”
VOGUE SAYS: “Double fashion—the fur-on-fur wrapped coat”

● Evening Shoes

VOGUE SAYS: “New dazzler—the brocade evening shoe”
VOGUE SAYS: “The brocade shoe—big-evening news”
VOGUE SAYS: “The satin shoe—brocaded with brilliants”
VOGUE SAYS: “A snakeskin shoe—brocaded with gold and silver”
VOGUE SAYS: “A white and red satin shoe
rimmed with rhinestones”
VOGUE SAYS: “A seductive stilt of red and gold brocade”

● Jewellery

VOGUE SAYS: “News—the ruby’s colour”
VOGUE SAYS: “The ruby’s colour—rich fashion again”
VOGUE SAYS: “A double choker of ruby-red beads”

● Day Dresses

VOGUE SAYS: “Glen Plaid—making news
all over the fashion world”
VOGUE SAYS: “Day dresses—low-waisted”
VOGUE SAYS: “News—the slip-sheath”
VOGUE SAYS: “New winter uniform—pleated skirt, buckled blouse”
VOGUE SAYS: “Fresh cut—a smart low-buckled cut”

● Luggage

VOGUE SAYS: “New luggage—a space for everything”
VOGUE SAYS: “Most luxurious transport—alligator overnight bag”
VOGUE SAYS: “A suitcase small enough to take as hand luggage”
VOGUE SAYS: “Handsome carryall—a striped carpet bag”
VOGUE SAYS: “Calfskin satchel—with a handbag’s
kind of convenience”
VOGUE SAYS: “Interesting suitcase shape—
tapered, no sharp corners”
VOGUE SAYS: “New suitcase—a little wider through the centre”

QUOTE VOGUE
and SELL
FASHION

Your release date: November 1

*You don't tell your age...
Why show it?*

After 25, your skin loses youth's moisture more quickly than nature can replenish it



Revlon 'MOON DROPS', with its
new balance of humectants, feeds back into
your skin the MOISTURE OF YOUTH

Women used to think they had to grease their faces to relieve dry skin.

But now we know it's *moisture* that makes a baby's skin so deliciously dewy . . . moisture that diminishes as women grow older. And skins *fade* as they dry, look so old some mornings that it is really frightening.

Revlon 'Moon Drops' scientifically combats dry skin with a *new balance of humectants*—those

vital inner moistures that keep your skin young. Flow this wonder-balm on before you put on your make-up—and again before you go to bed. It's non-greasy...sinks quickly out of sight.

You can actually *feel* the youth-giving moistures being fed back into your skin, leaving it fresher, smoother...looking years younger.

Why not start using 'Moon Drops' now, to have a fresh dewy look 24 hours a day!



'MOON DROPS' Moisture Balm, 3.00* and 5.00*

*Look years younger
with Revlon's new
"magic moisture" care!*



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'BUILD-UP' Firming Facial . . . a lovely lift for skin and contours. 3.50*. 'WHITE SABLE' Liquid Cleansing Creme, 1.50*. With hormones, 2.25*. 'WAKING BEAUTY' Night Creme. Ultra-enriched creme for extra-dry skins. 3.50* and 6.00*. With hormones, 4.00* and 7.00*.

*plus tax



perk up your spirits with

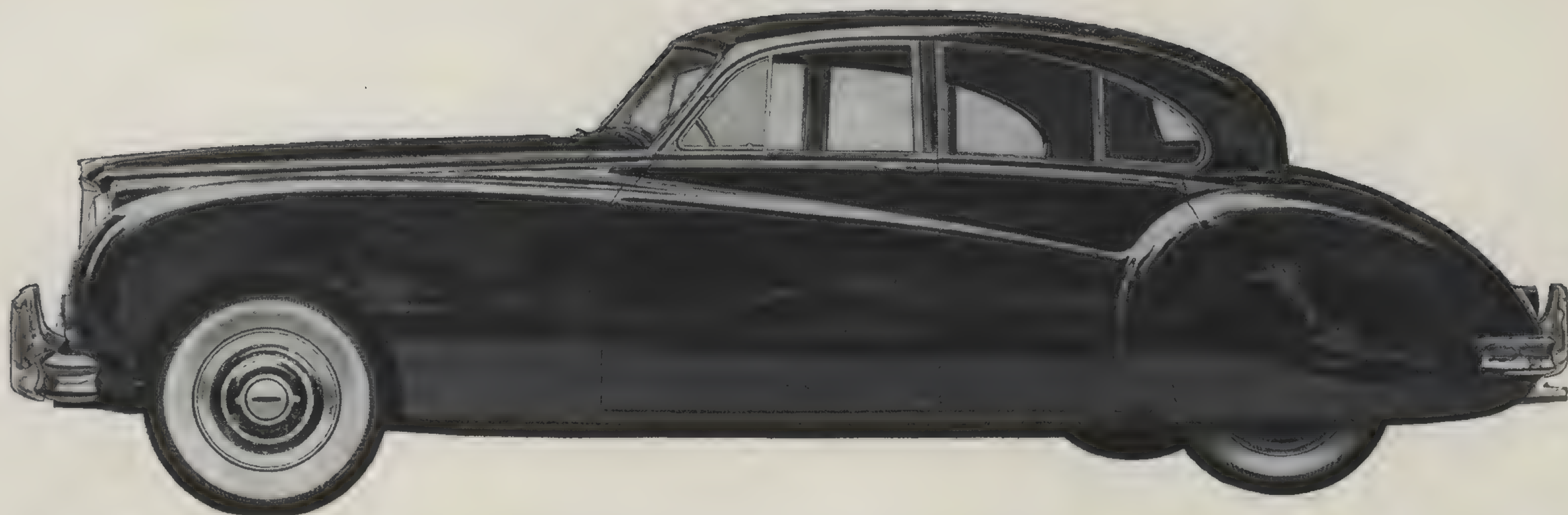
BLACK
ICE

dazzling glitter on imported hand-sewn cottons by

Wear-Right

Adding the ice: *Spillfire*, about \$5. Ready to stir: *Musique*, about \$4. Holding the glass: *Companion*, about \$3.50.

Washable, of course. In black, white, soufflé, brown. Wear-Right Gloves, Inc., 244 Madison Avenue, New York • Chicago • Dallas



Some candid questions and answers about an unusual motor car...the Jaguar Mark VII

Is the Jaguar Mark VII a "sports" car?

No. The Jaguar *sports* car is the famous XK series. The Mark VII is essentially a "family" car... a spacious, four-door, six-seater. But in styling and performance it is actually closer to a true sports car than many makes that lay claim to this distinction.

Is the Mark VII a "luxury" car?

Yes. Appointments in the Mark VII are by any standards luxurious... witness the hand-rubbed rare walnut instrument board and door panels... the hand-fitted, British glove leather upholstery... the double petrol tanks for maximum luggage space... the sliding sun roof. But though the *true* luxury of the car is based on many other and more substantial features than these... dollar for dollar the Mark VII offers more car luxury at less cost than any car in the world. Equipped with Borg-Warner automatic transmission, Power Brakes, Back-up lights, Turn signals, Heater and Defroster, Windshield Washer and Fog Lights. It is priced *complete* at \$4470 (port of entry.)

Is the Mark VII a "safe" car?

In the field of safety, the Mark VII is very likely supreme among automobiles. It is, perhaps, more strongly made and more accurately controllable than any car that you have ever driven. The body is of heavy-weight, 18 gauge steel... the frame—box-section steel of tremendous strength and torsional rigidity. The brakes are designed to accommodate the *full* potential of power and speed of which the car is capable. Employing 12 inch drums with servo-assists these brakes give the Mark VII a stopping power which is literally astonishing. Torsion-Bar suspension, long a Jaguar specification, delivers a ride that is not only level and comfortable but is

firm and certain at all speeds, taking every type of curve and corner without sway or roll. Torsion-Bar suspension, coupled with the sports car precision of Jaguar steering, makes the experience of driving a Mark VII as secure as it is exhilarating.

Is the Mark VII a "powerful" car?

In owning a Mark VII you will possess a power plant that is second to none. It is the same world-famous XK-140 engine that has powered Jaguar racing and sports models to victories in virtually every major motor car competition in the world. It produces an honest 190 horsepower with ease. Of particular importance to you is that this engine was designed to *cruise* at speeds near 100 mph for literally days on end. This means that under normal driving conditions you will be subjecting the engine to only a portion of the wear and strain for which it was built. Inherent, too, in this fact is an immense reserve of power to meet any road emergency.

Is the Mark VII a "distinctive" car?

Since the Jaguar Company at Coventry, England produces but 10,000 cars of all models annually, the Mark VII will never be a car that you will misplace on a parking lot. As to appearance, the car speaks for itself... relying in its design on the inspired use of line and mass to achieve a look that at once bespeaks grace, elegance, and authoritative power. (Indeed the very physical characteristics of the jungle king for which the car is named.) Naturally—the best way to appreciate the pleasures of owning a Mark VII is to drive one. We hope that a Jaguar Dealer may soon have the privilege of showing you this superb car in action.



Jaguar Cars North American Corporation, 487 Park Ave., New York, N. Y.



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The gift that
bespeaks your
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this exquisite slip
beautifully designed
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and bodice of luxurious
permanent pleats,
outlined by wide
bands of dainty lace.
Of incomparable
nylon tricot in
Candlelight,
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Grey,
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Sizes 32-38.

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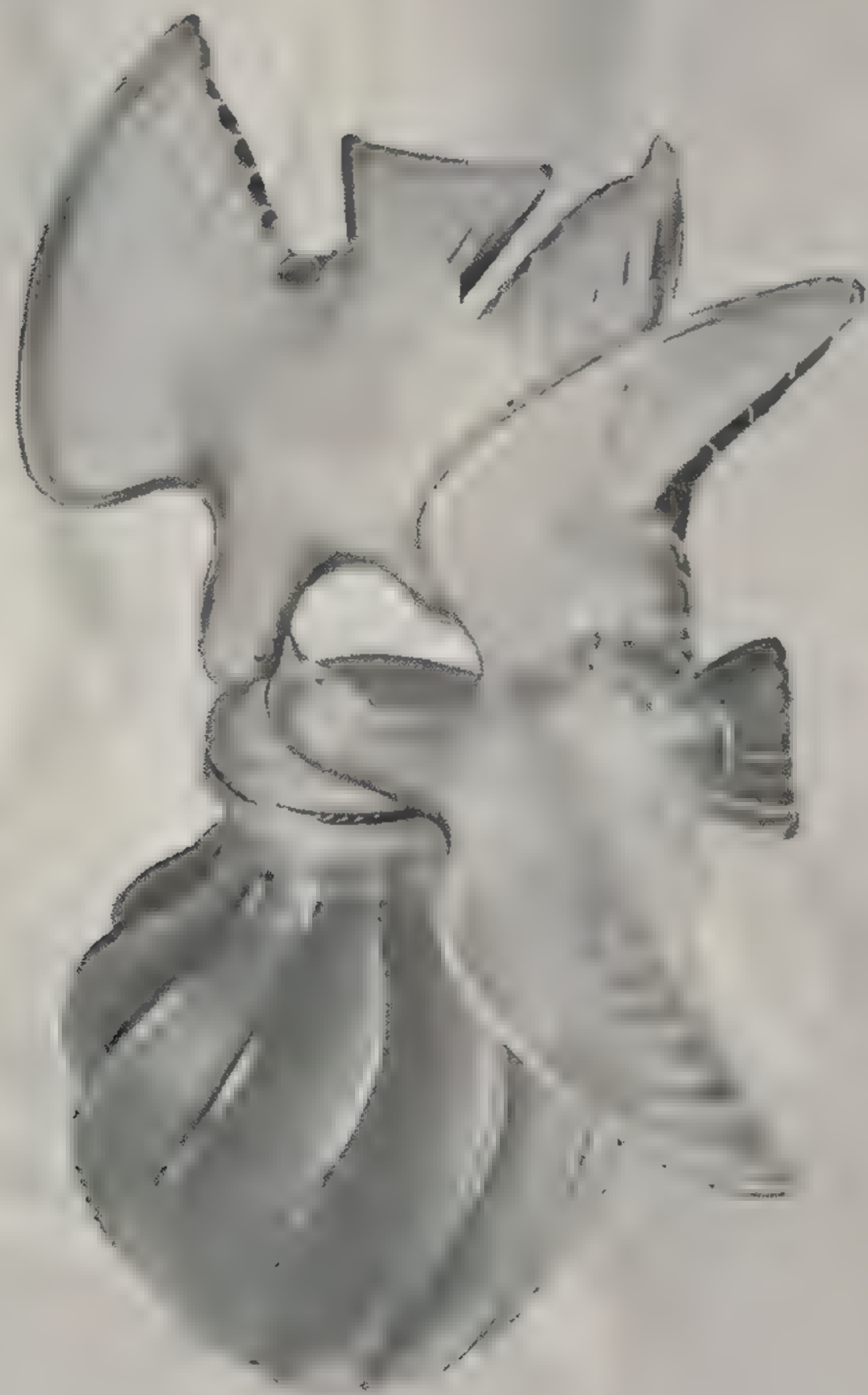
Alexandre designs a slender column of a coat that flares dramatically above the hemline, in the raven-hued beauty of UMPA natural dark ranch mink., LORD AND TAYLOR, NEW YORK • DAYTON'S, MINNEAPOLIS
NAN DUSKIN, PHILADELPHIA UMPA—United Mink Producers Association hat—emme virginia thoren

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How three smart women achieve more fashion per hour



1.

1. The clothes Mrs. Franklin wears have a long day. Her way of dressing is an art: understated costumes that are right all day . . . go on to cocktails with the aid of important jewels. Mrs. Franklin's constant companion: a 14K gold Omega strap watch with its distinctive Sapphette facet-edged crystal in pastel tints, \$150.

2. "My clothes philosophy," says Mrs. Crosby, "is to wear the most *complimentary* fashions, whatever the time of day!" Her current favorites: a bow-softened suit for luncheons, an emerald satin sheath for little evenings, a sleek 14K gold bracelet watch for any fashionable hour. By Omega, \$245.

3. What does a woman wear for an afternoon at the galleries when her next stop is dinner and the theatre? To span the hours, Mrs. Simpson chooses dress-jacket ensembles of varying formality . . . and her diamond watch by Omega. This proud 14K white gold adornment, with 24 flawless diamonds, \$470.

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2.



3.

Costumes by Kaspar of Arnold & Fox

Ω OMEGA

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Presenting the **Continental** — *mark II*



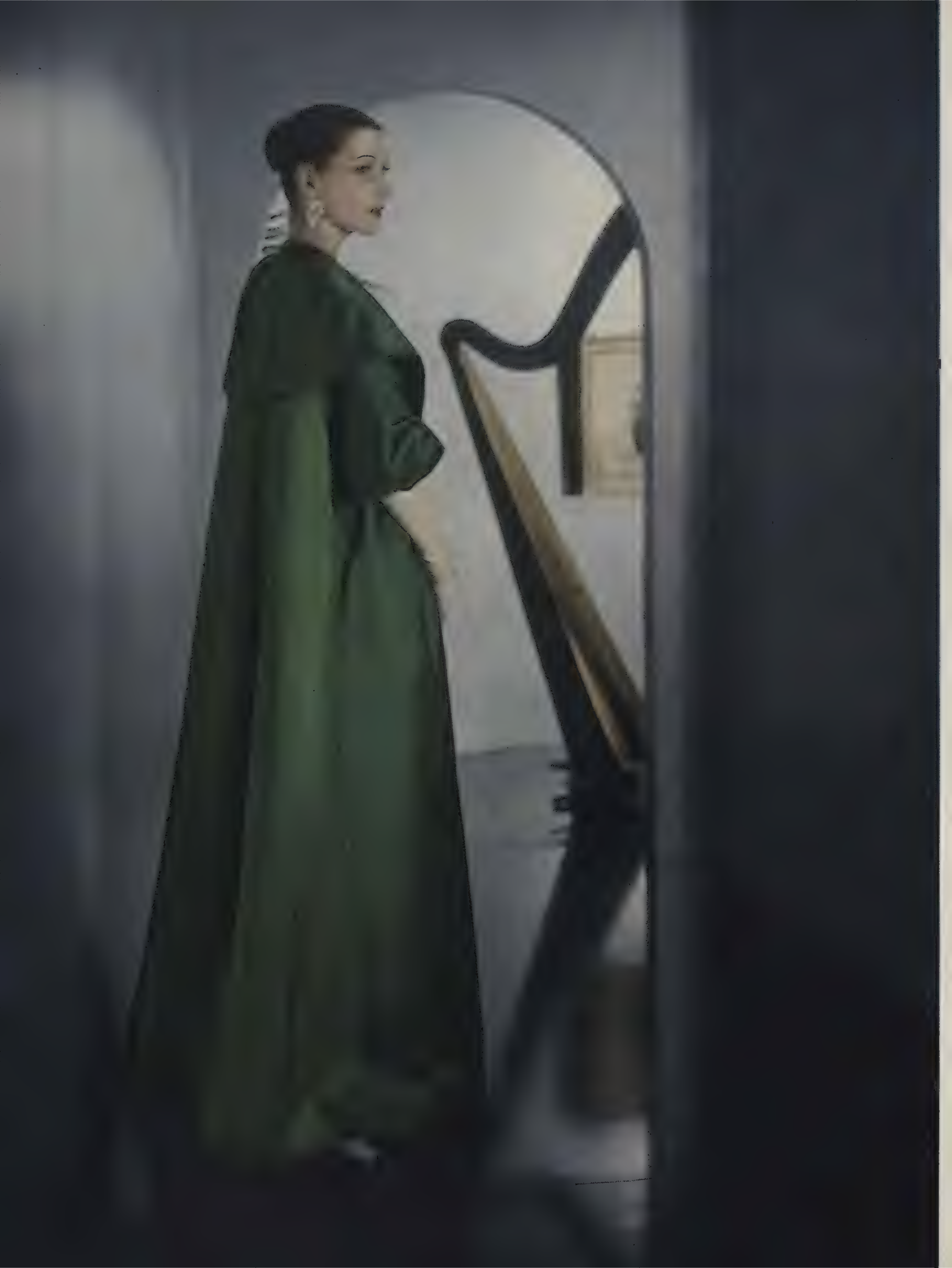
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DESIGNS BY GOTHE, FABRIC BY ONEIDA. The acetate and rayon satin coat left, in emerald green, royal blue, navy, black, blonde, mint, cornflower blue, heliotrope and pink. Medium and large sizes. About \$225. The acetate and rayon satin gown right, in blonde, mint, cornflower blue, heliotrope, and pink. Sizes 8 to 18. About \$175. Available as an ensemble at Bonwit Teller, New York and all stores. Available either as an ensemble or separately at Neiman Marcus, Dallas; Montaldo's, all stores; Ransohoff's, San Francisco; Julius Garfinckel, Washington, D. C. More stores on page 178.

*Reg. U. S. Pat. Off.



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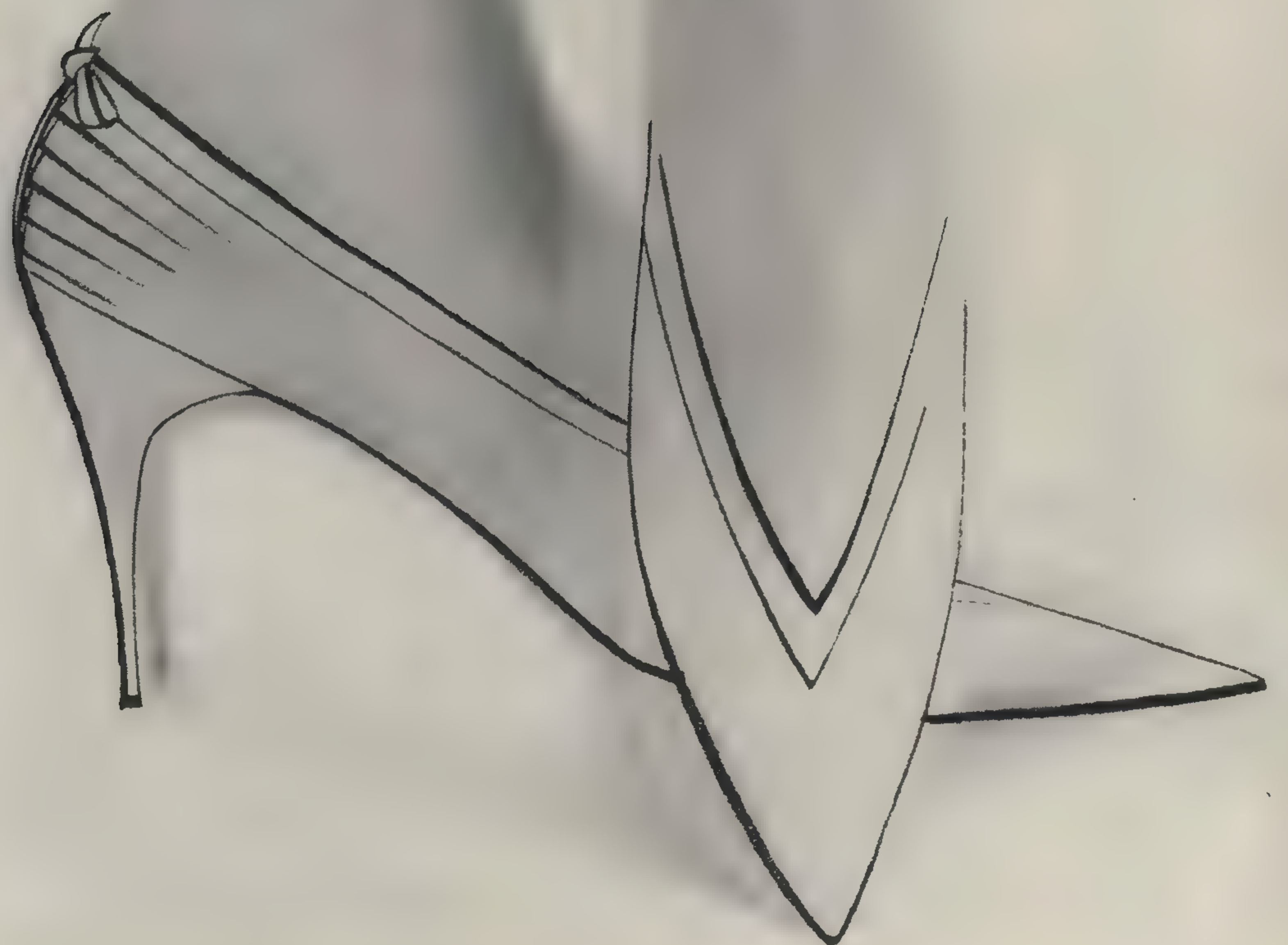
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Mrs. Exeter's list

On pages 164 and 165, some very specific fashion news from a specific Mrs. Exeter—Miss Peggy Wood. Throughout this issue, general news for women whose fashion outlook might be Mrs. Exeter's point of view.

Pages 104-105. Ruby-red: effective fashion for Mrs. E.—especially in the case of the coat on page 104 (note that the hood unties to a shoulder-length cape). This, in sizes to 16.

Page 110. Two satin coats for Mrs. Exeter—specifically, a slender Mrs. E. The beige coat comes in sizes 10 to 16; comes with a becoming bonus of mink. The eucalyptus-coloured satin coat—a delicacy for sizes 8 to 14, only.

Pages 113-114. Dazzling examples of the sleeved smartness that covers many of Mrs. Exeter's what-to-wear plans. The navy-blue obi sheath-dress by Larry Aldrich: through size 16. Black ribbed silk dress by Jobere: through size 18.

Page 123. Brilliant news in black—a fashion development that might change Miss Peggy Wood's views of black. Now, it might be as becoming—at Mrs. Exeter's age—as blue ever was. A case in point: the dinner dress by Miguel Ferreras on page 123. Black it is, but Mrs. E. won't count on *that* in lieu of a calorie chart; this comes in sizes 8 to 14. A size-20 Mrs. Exeter will also find apt fashion here—the covered, well-sleeved smartness of this dinner dress (its length, the new 8"-from-the-floor hemming, is wonderful luck for the Mrs. Exeter whose pretty ankles are a point of pride).

Pages 124-125. Three stoles—ravishing examples of a fashion that might have sprung up just for Mrs. Exeter. They offer her flattery just where she wants it . . . and stoles have a sweep of elegance that Mrs. Exeter manages better, perhaps, than any other smart woman we know.

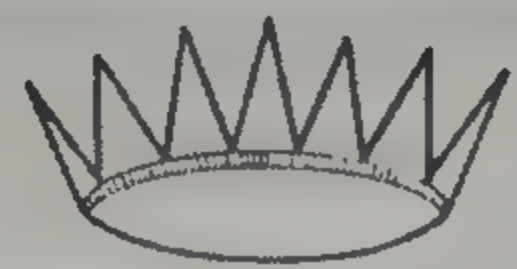
Page 126. American copy of a Jacques Heim dress that might be *the* sleek, sleeved black dinner dress of Mrs. Exeter's winter. It comes in sizes 8 to 16.

Pages 148-149. All fur news, we suspect, finds Mrs. E. a constant reader. And the new slender cuts of fur will probably be of interest to her, especially if she's small and easily overpowered by yards and yards of pelts.

Page 150. More fur news for Mrs. Exeter, if she has a weakness for softness: chinchilla (or rather, a *look* of it that's pure softness) here in hat and muff form.

Pages 162-163. More news from Paris for Mrs. E. to follow. This Pattern news, she may follow up at her dressmaker's—especially since a clever seamstress can add sleeves or fill the décolletage if Mrs. Exeter likes (and she usually does like). However, with the Patou dress-and-jacket (page 163), Mrs. Exeter's only problems might be: what fabric? (thin wool broadcloth would be better than good) and when will it be ready? (she'd *like* to have it for the tea on the twelfth). Pattern sizes? See page 66.

Pages 164-165. These pages are already labelled "Att. Mrs. E." And all the clothes shown are ready in sizes 38 to 46.



Connaught

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sweater, matching doeskin flannel
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Pink, white, black, light blue.

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Apply it at bedtime and feel its refreshing moisturizing action revive your skin's dewy freshness, waken it to a lovely glow that lasts the whole day through. Start giving your skin Royal Treatment, today, for a clearer, smoother, more youthful complexion.



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J. PAGES

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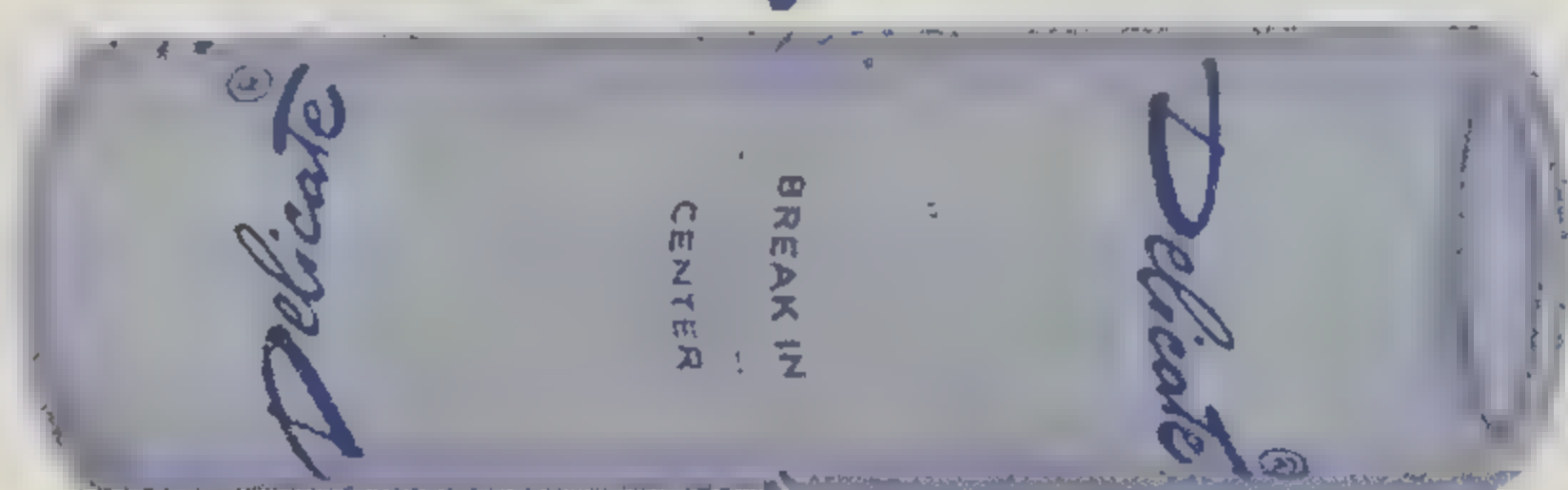
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The New York Pace: here, made easy and relaxed. Fine American view of fashion life—casual, happy, yet ready for the whirl ahead. The bodice, a matter of unruffled simplicity; waist and hipline accented by a fabulous belt of leopard with red jersey. The jacket, lined in red jersey. Costume by Anthony Blotta, of blue-grey Lesur wool.

HAT: JOHN FREDERICS

The beauty on which it relies: Warner's new unboned corselette—with the *look* of lingerie, the *freedom* of lingerie—but the exacting discipline of power net. This fabric's a near miracle . . . and all Warner's: an exclusive blend of insistence and airiness. And Warner's Free Lift* feature, also exclusive, molds you with superb support. #3737, black or white . . . \$29.50.





*such fun to have
around the house . . .*

Oomphies

... and how alluring

—all that lush, glittery scribbling

on those underslung, velvety little shoes!

Oomphies are priced from 4.00 to 12.00.

For store nearest you,

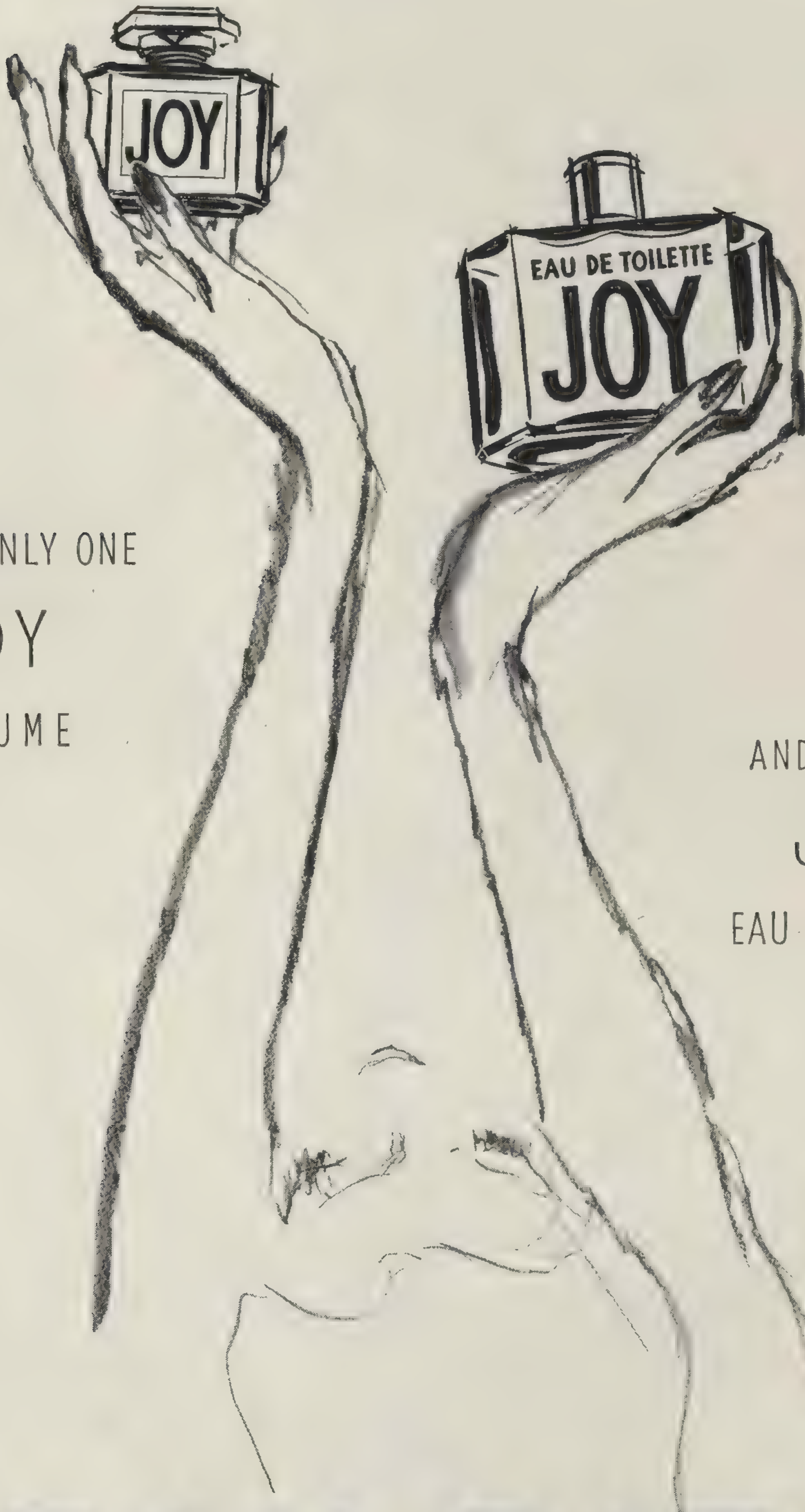
write Oomphies, Inc.,

350 Fifth Ave., New York 1, N.Y.

Oomphies Ltd. of Canada,

Richmond, Quebec

...the costliest in the world



THERE IS ONLY ONE
JOY
PERFUME

AND ONLY ONE
JOY
EAU DE TOILETTE

JEAN PATOU

ENJOY THE FINEST! . . .

TABU LIPSTICK



No lipstick in the world can give your lips such fresh appeal. That's because the **quality** is so superior... the texture so silken-smooth. Unlike "permanent" lipsticks that dry your lips, lasting TABU keeps them soft, inviting. And **fragrant** too—because TABU lipsticks are laden with the "forbidden" perfume. Correct shades for everyone.

Save the case plated with 24 carat gold. Refills, 75c **\$1.50** plus tax

at better stores the world over

Dana
PARIS • NEW YORK

VOGUE PARIS PATTERNS

(Back views, sizes, yardages of the patterns shown on pages 162-163)



1311

Right: Vogue Pattern 1314, a Jacques Heim design for a coat and one-piece dress. Sizes 12 to 20 (30 to 38). For size 16 (34): $4\frac{1}{8}$ yards 54" fabric for long-sleeved dress and coat (when lining, collar, cuffs are fur); $\frac{1}{4}$ yard 39" fabric for contrasting midriff. The price, \$2.50.

Left: Vogue Pattern 1311, Patou's one-piece dress and jacket. Sizes 12 to 20 (30 to 38). To make size 16 (34): $3\frac{3}{8}$ yards of 54" fabric for dress and jacket; $\frac{1}{2}$ yard 39" fabric for the contrasting cuffs and collar. Pattern price, \$2.50.



1314

Left: Vogue Pattern 1312, a Lanvin-Castillo dress design. Sizes 10 to 18 (28 to 36). For size 16 (34), with $\frac{3}{4}$ -length sleeves: $3\frac{1}{2}$ yds. 39" fabric needed. \$2.50.



1313

Right: Vogue Pattern 1313, a Dessès design for dress and scarf. Sizes 12 to 20 (30 to 38). Size 16 (34): $12\frac{3}{4}$ yds. 39" fabric. \$2.50.



1312

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

IT'S NEW...

IT'S STUNNING

This is a Louis exclusive — Queen Anne, Genuine Cultured Pearl ensemble. The precision 17-jewel watch has a case set with cultured pearls, matching the magnificent genuine cultured pearl necklace and earrings. The Louis watch, with lifetime main-spring, is guaranteed for accuracy.

Queen Anne ensemble
\$137.50 (tax incl.)
At your jeweler or department store

LOUIS WATCH CO., Inc.
380 FIFTH AVE., NEW YORK, N. Y.

Genuine Cultured Pearls

Rogers

KNOWS WHAT YOU WANT
...AND THESE FINE
STORES HAVE IT!



Allentown, Pa., *Adams Co.*
Augusta, Ga., *Davison, Paxon Co.*
Billings, Mont., *Mildred Hazel Shop*
Birmingham, Ala., *Burger-Phillips Co.*
Bloomington, Ill., *Roland's of Bloomington*
Boston, Mass., *Morton's*
Brockton, Mass., *Storey & Co.*
Champaign, Ill., *W. Lewis & Co.*
Charleston, S. C., *Belk Robinson*
Chicago, Ill., *Chas. A. Stevens & Co.*
Cincinnati, Ohio, *The John Shillito Co.*
Cleveland, Miss., *I. A. Kamien*
Cleveland, Ohio, *The Higbee Co.*
Columbia, S. C., *Berry's on Main*
Detroit, Mich., *The J. L. Hudson Co.*
Erie, Pa., *Trask's*
Evansville, Ind., *Salm's*
Fayetteville, N. C., *Capitol Dept. Store*
Flint, Mich., *Maas Bros.*
Framingham, Mass., *Beverly's Shoppers World*
Hartford, Conn., *G. Fox & Co.*
Indianapolis, Ind., *L. S. Ayres & Co.*
Jackson, Mich., *Jacobson Stores of Michigan and branches*
Jackson, Miss., *A. D. & L. Oppenheim (The Parisian)*
Jacksonville, Fla., *Purcells*
Kalamazoo, Mich., *Mahoney's*
Lincoln, Neb., *Miller & Paine, Inc.*
Long Beach, Calif., *Walker's*
Louisville, Ky., *Stewart Dry Goods Co.*
Macon, Ga., *Davison, Paxon Co.*
Medford, Ore., *Mann's Dept. Store*
Memphis, Tenn., *J. Goldsmith & Sons*
Milwaukee, Wisc., *Bitker, Gerner Co.*
Minneapolis, Minn., *Maurice L. Rothschild (Young-Quinlan Co.)*
Newark, N. J., *Hahne & Co.*
New Haven, Conn., *Edw. Malley Co.*
New Orleans, La., *Mayer-Israel*
New York, N. Y., *B. Altman & Co.*
New York, N. Y., *Jay Thorpe*
Oak Park, Ill., *Gilmore's*
Orlando, Fla., *Gibb's Louis*
Paterson, N. J., *Meyer Bros.*
Pawtucket, R. I., *Peerless Co.*
Peoria, Ill., *Bergner's*
Philadelphia, Pa., *B. F. Dewees*
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Portland, Ore., *Meier & Frank*
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Providence, R. I., *Bessie Robinson*
Pueblo, Colo., *Day-Jones Co.*
Rochester, N. Y., *Sibley, Lindsay & Curr*
Sacramento, Calif., *Weinstock, Lubin & Co.*
St. Paul, Minn., *Field-Schlick, Inc.*
Salisbury, Md., *Hess Apparel Inc.*
Salt Lake City, Utah, *Hudson Bay Fur Co.*
San Francisco, Calif., *The White House*
Syracuse, N. Y., *Flah & Co.*
Waterbury, Conn., *Worth's*
Waukegan, Ill., *The Hein Co.*
York, Pa., *Chas. H. Bear & Co.*
Caracas, Venezuela, *Marine Modas*
David, Panama, *Almacenes Romero*

VOGUE incorporating Vanity Fair

I know what I want...and so does

Rogers



Whether it's the pet, successful ambassador, or the kind of clothes I most adore, I want the best — such as this portrait neckline peignoir with its stand-away nylon satin bow collar, and its yards of nylon tricot sheer. And it's all mine for only \$14.95. #1528, in Rose Pink, Blue, Belle or White. Sizes: small or medium. Complete matching ensemble includes: Gown #1828, \$12.95; Pajamas #4728, \$9.95; Half slip #4628, \$5.95; Slip #4029, \$8.95; Flare panty #1228, \$3.95; Brief panty #1229, \$2.50. At all fine stores listed on the opposite page, or for the store nearest you, write to Rogers Lingerie, 500 Fifth Avenue, New York 36.

LORÉ

Loré takes rustles and ruffles...
adds tucking and lace...
and with a gifted touch whisks
them into frothy, white top 'n
slips and fancy-frilled blouses.
Shown are two special
Christmas creations.



Left: Top 'n slip of flocked and
taffeta nylon in sizes 3 to
16X. About \$3.98

Right: Blouse of fine count
batiste in sizes 7 to 14.
About \$2.98

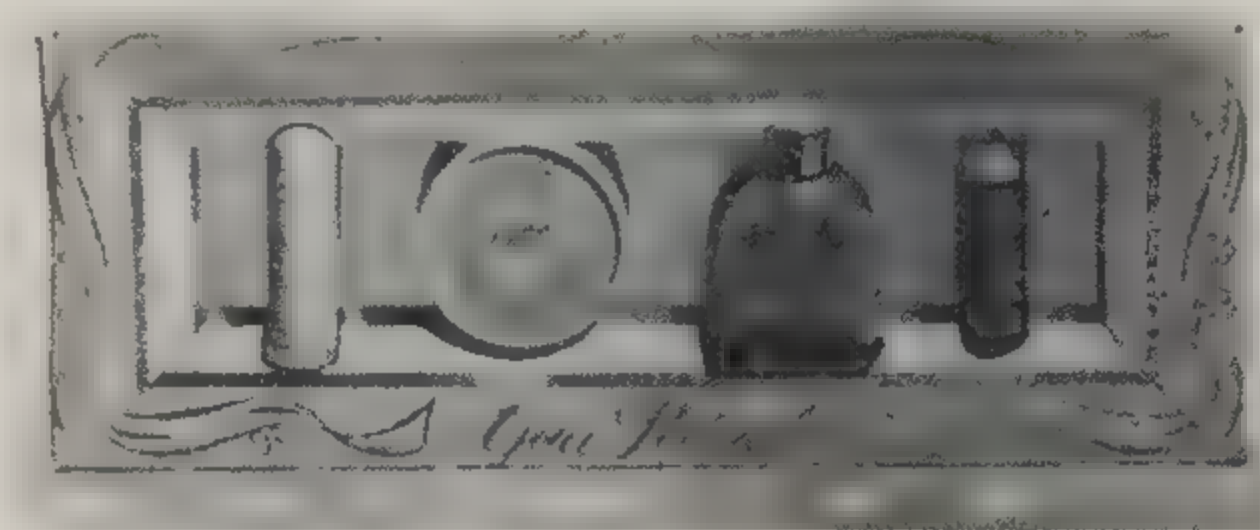
Available at BALTIMORE, Hutzler Bros. • CINCINNATI, Shillito's • DETROIT, J. L.
Hudson Co. • MIAMI, Burdine's • NEW YORK, Bloomingdale's • PHILADELPHIA,
Strawbridge & Clothier • RICHMOND, Thalheimer's • ROCHESTER, B. Forman &
Co. • ST. LOUIS, Stix, Baer & Fuller . . . and other fine stores.
LORÉ • 521 VINE STREET • PHILADELPHIA 6, PA.



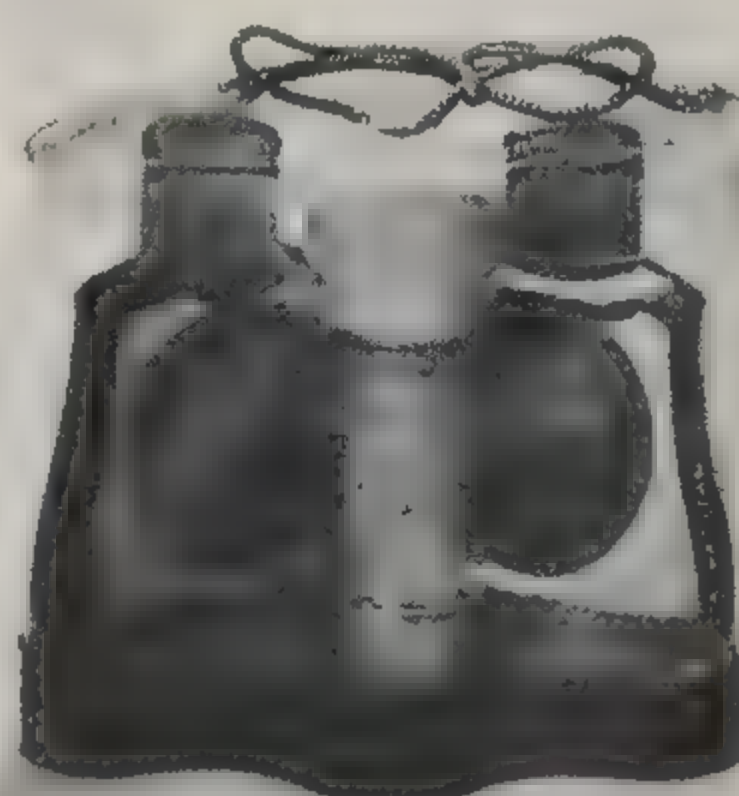
Pleasant discovery for a
man to make, Christmas
morning: a new spice-
scented lotion, in a minia-
ture of the famous blue
Calvados bottle. Next dis-
covery: his wife may be
using his "Tognac" as
cologne. \$8*, from Saks
Fifth Avenue, in a limit-
ed supply (since the alco-
hol base of "Tognac" is
a forty-year-old brandy).

Discoveries in beauty— looking toward Christmas

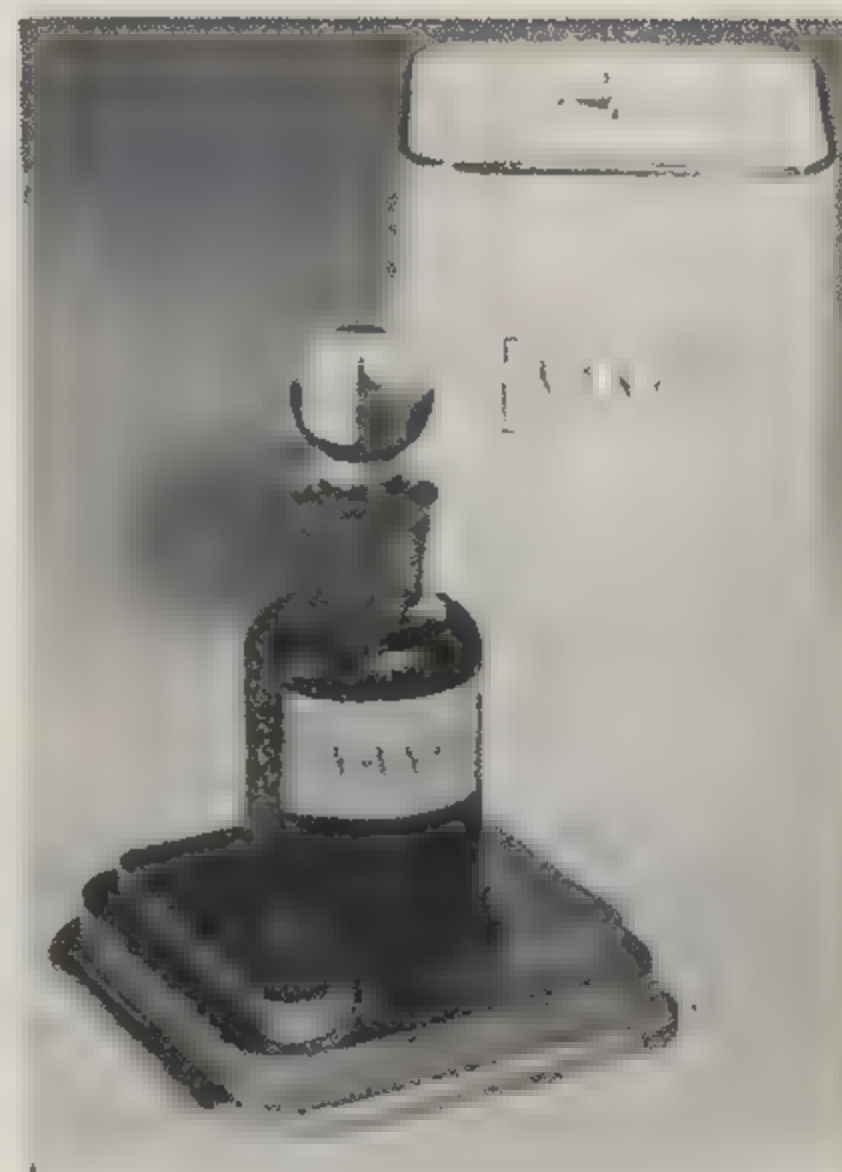
Present to a face: a little
cake of solid powder,
tinted foundation, liquid
rouge, matching lipstick
in a flowered case. Nice
to give to travellers; to
have on hand for guests.
\$2.59*; Primrose House.



MIEHLMANN



A little threesome of the
"Mystic Moment" per-
suasion—a light, floral
scent; nice daily. Cologne
stick, bubble bath, and
toilet water come fitted in
a clear case. By Daggett
& Ramsdell, \$1.85*; avail-
able directly through the
Fuller Brush Company.



Newest way to present
a formal bouquet: Berg-
dorf Goodman's brand-
new "Nandi." A clear,
sweet shimmer of per-
fume, it's equipped with
such niceties as a silk
label, a gilt dais to rest
on. And . . . it smells mar-
vellous. \$24.50* an ounce.

*PLUS TAX



A Christmas tree han-
dle—or a stocking pres-
ent—on hand as the sea-
son's most seasonal mani-
curist. Inside there's
polish remover, base coat,
and (fala-la-la-la) "Hol-
lyberry" nail polish. *In*
toto, it's \$2.20*. Order
from Beauty Counselors.

...CROWNS every coiffure
with the loveliness of the loved

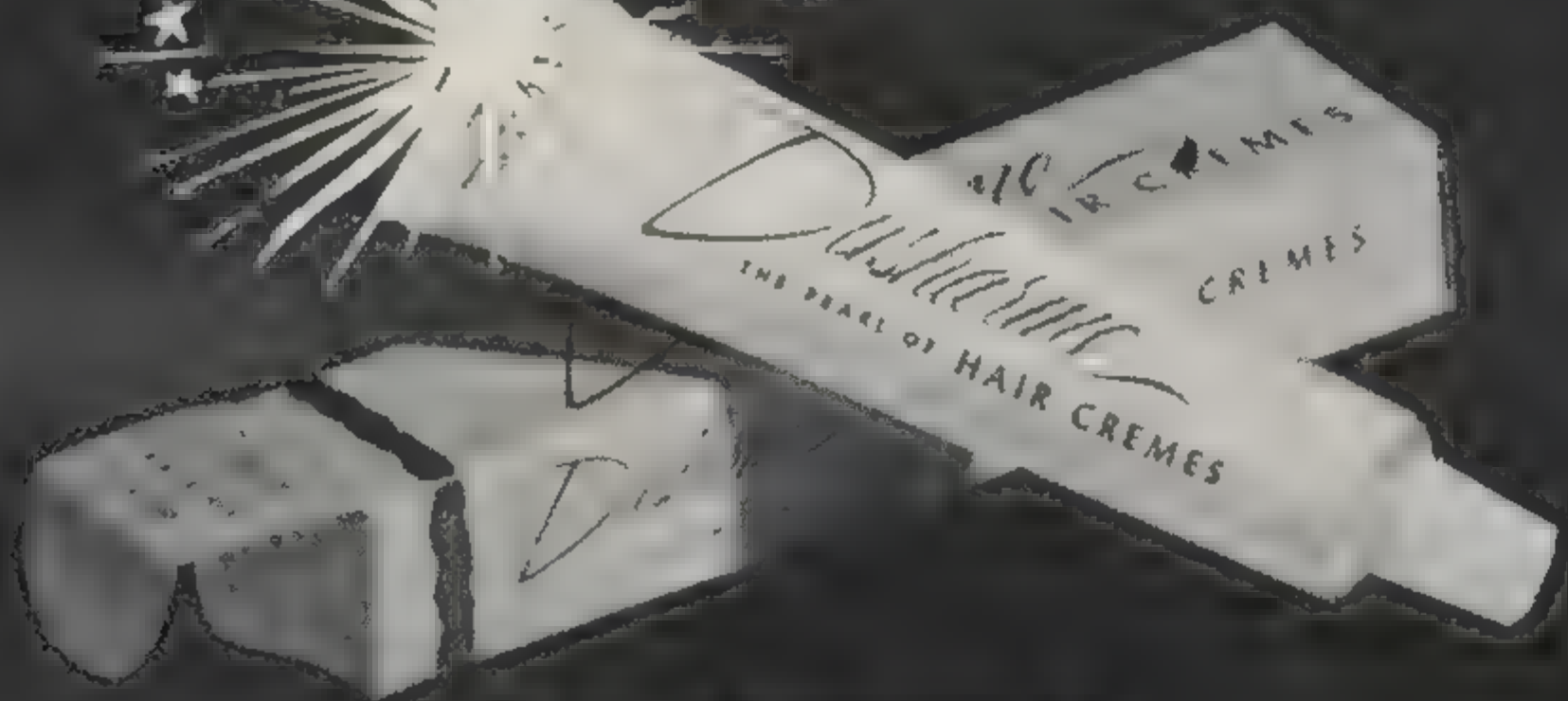


Dusharme

...the Pearl of Hair Creams for those who care enough to look their best...

it imparts a whisper softness, a willing obedience to the hair... dresses
but does not discolor gray or blond hair. Professionally preferred...

recommended for home use between appointments with your beautician.



AVAILABLE ALSO IN TUBES FOR
KIT OR CASE... FOR JACK AND JILL

© Dusharme Products, Inc., Minneapolis, Minnesota

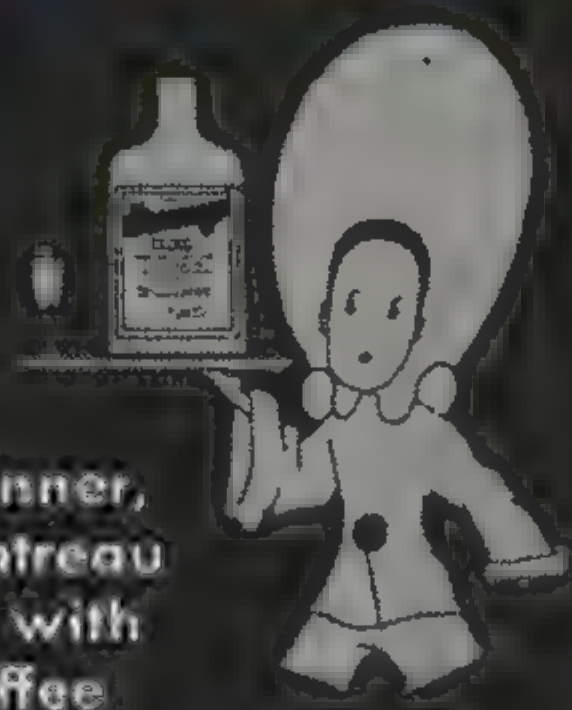


Before dinner,
enjoy a refreshing
Cointreau Sidecar

cointreau

LIQUEUR

for 103 years
a world
favorite



After dinner,
sip Cointreau
Liqueur with
your coffee



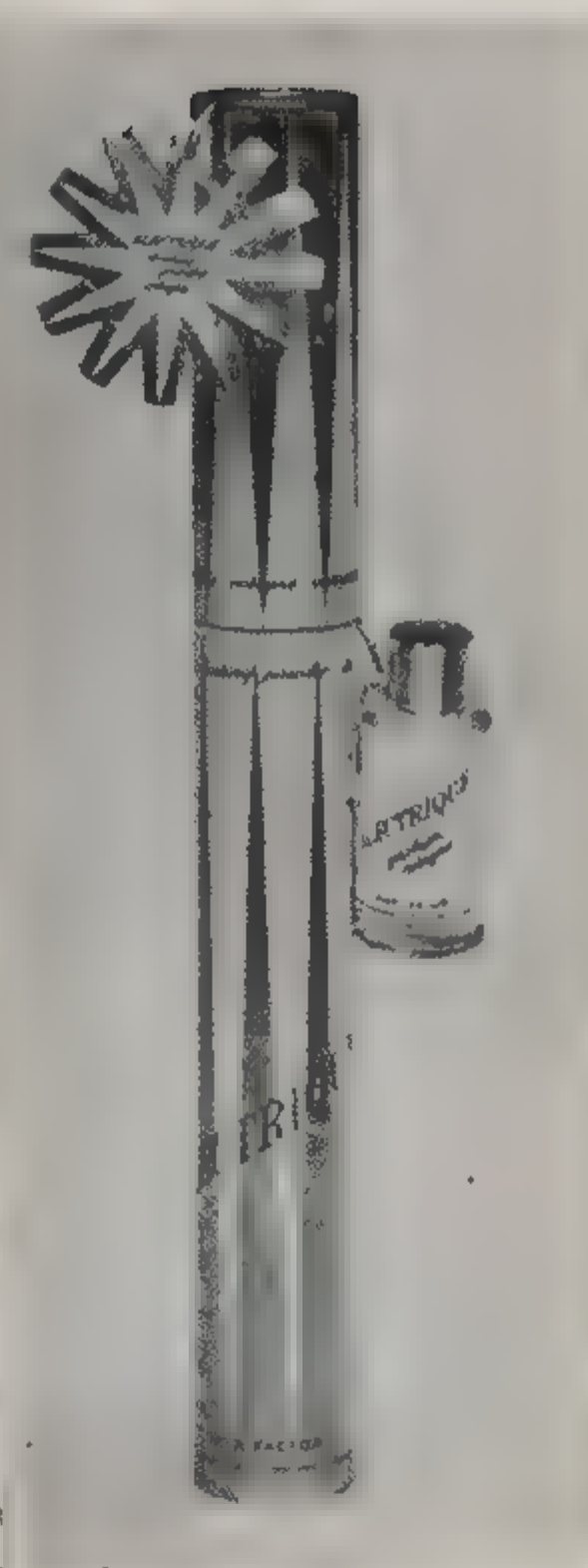
On your favorite
fruit dessert, Cointreau
adds a tempting,
exotic taste



A time-honored formula
gives Cointreau Liqueur the superb flavor
that is preferred by all who instinctively
choose the finest.

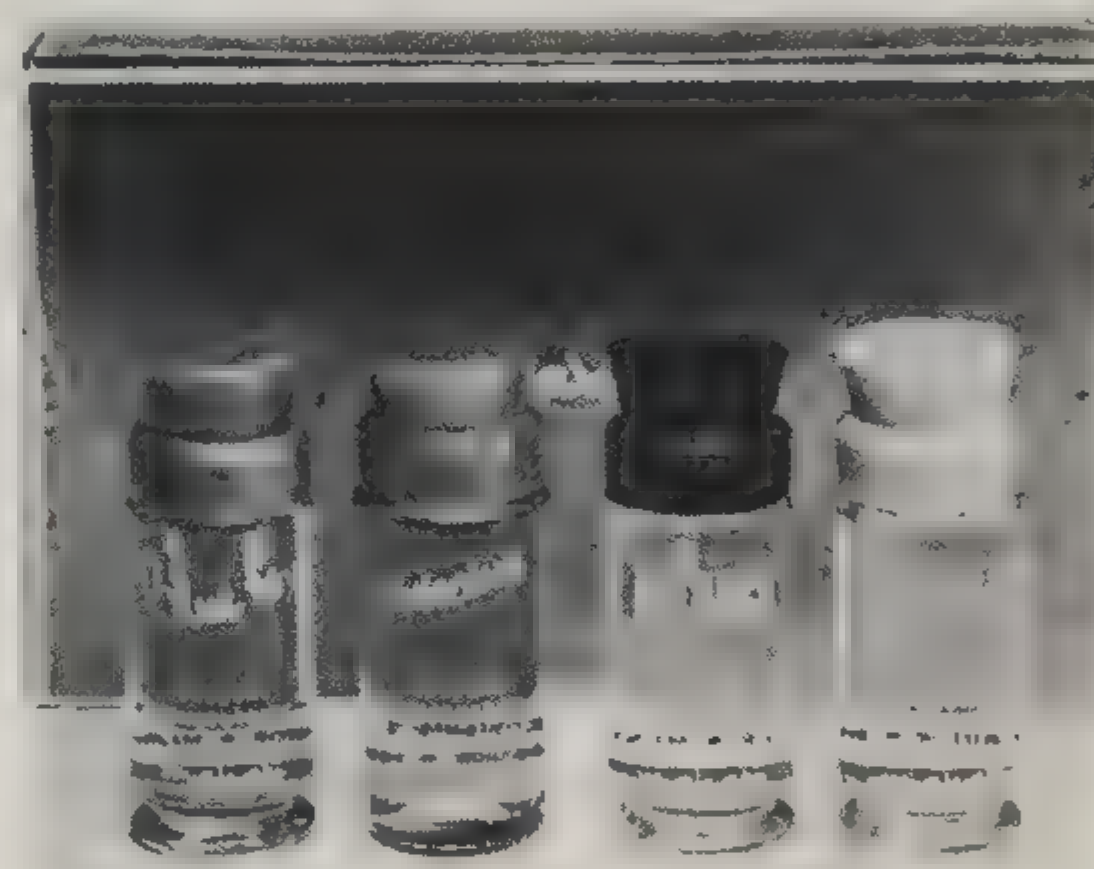
Cointreau also produces Cordials in 18 other distinctive flavors.

80 PROOF • PRODUCED AND BOTTLED IN U.S.A. BY COINTREAU LTD., PENNINGTON, N.J.



Tailored to Christmas-stockings size, this shining blue foil cylinder shaped like an outsize party favour. Inside, favoured with the high-voltage scent of "Electrique," there's dusting powder (it's contained in the lower part of the cylinder) and a half-ounce *flacon* of cologne to fit into the top. By Max Factor, \$1.50*. Macy's.

Discoveries in beauty — looking toward Christmas



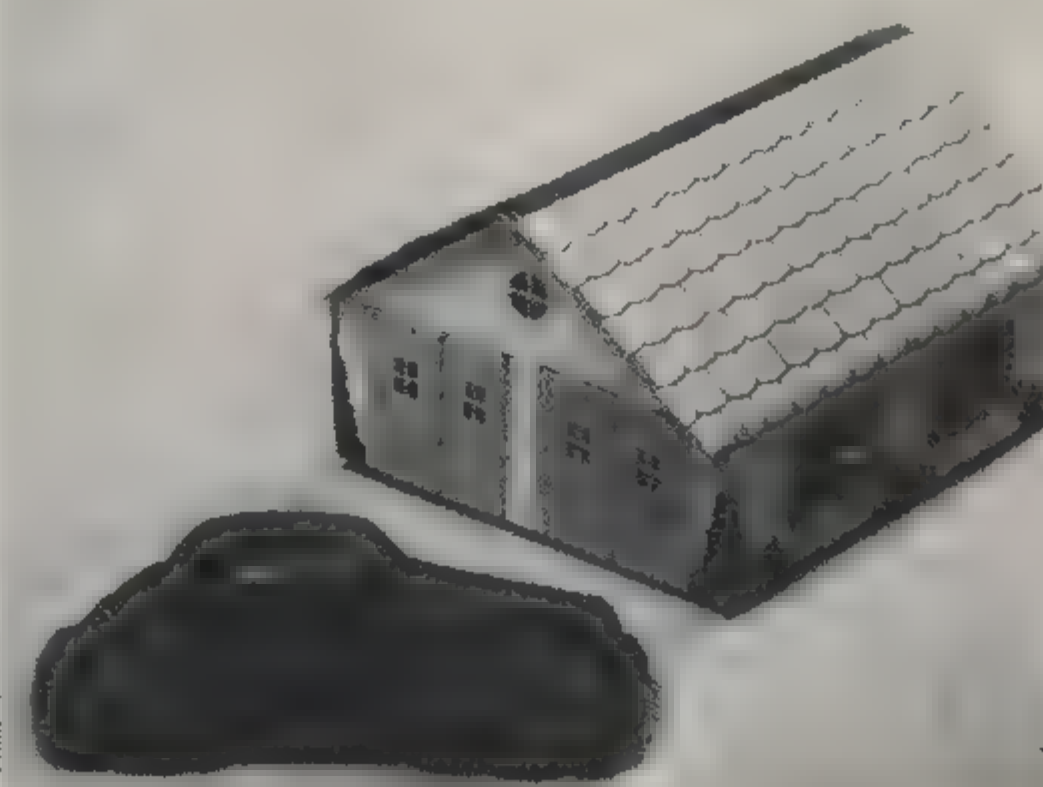
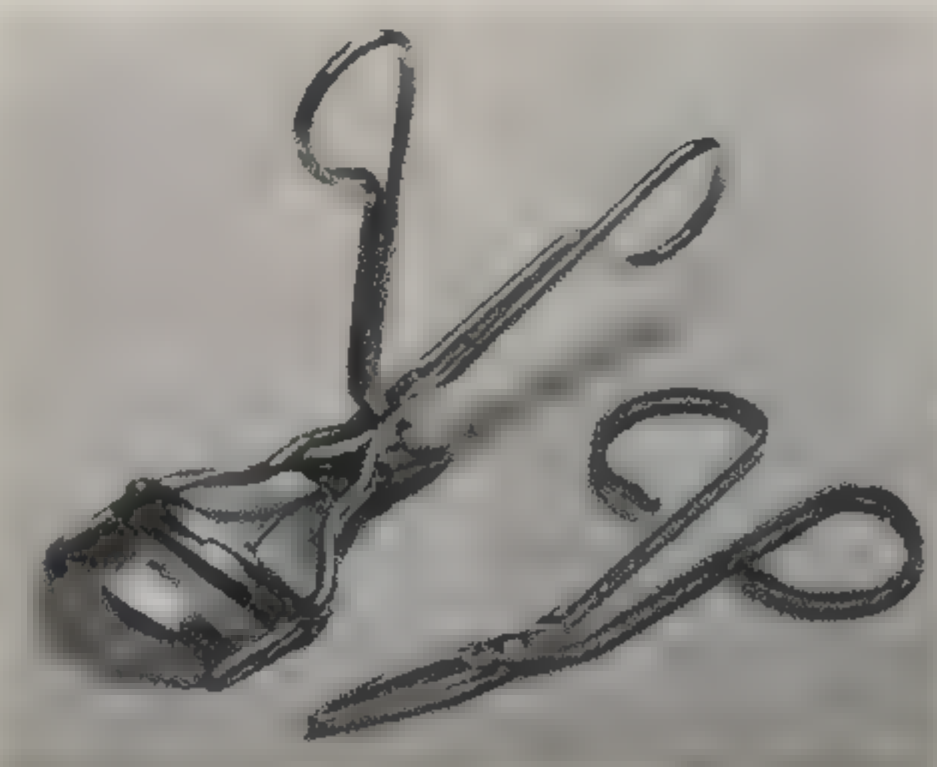
Decorating service for dressing-table tops; this set contains four bottles with different-coloured tops; four colognes of different olfactory appeal (one's a floral scent, one's spicy, et cetera). The set of four, \$5*. By Miahati. Arnold Constable.

MEHLMANN

One of the prettiest economies going: the flowery scent of Corday's "Fame," doled out by a new atomizer. Each measured spray is released by pressing the button on top. Atomizer with 1½ drams of perfume, \$3.75*. Saks Fifth Avenue.



Newly gilded fixtures for the dressing table: eyelash curlers and tweezers that work on scissor leverage. They're 14-k. gilded; come in a festive package; might go in same to several women on your present list. By Kurlash, \$2.95. Altman's.



Very light housekeeping—or more likely, giving. Housed here are two cakes of soap, in automobile shape. Tactful present to a young man whose interest in cars exceeds his enthusiasm for soap; 90 cents. Order from Beauty Counselors.

*PLUS TAX



AN IMPORTANT MESSAGE FROM THE SECRETARY OF THE TREASURY

A THREE-WAY PARTNERSHIP THAT BENEFITS EVERYBODY

*How the public, the magazine publishers and the
U. S. Government cooperate to help keep
the nation's economy growing always stronger*

As a reader of this magazine, the chances are that you belong to a "three-way partnership" dedicated to intelligent saving and a sound economy. For you probably buy United States Savings Bonds. Nearly 40 per cent of the families in America own them. Most Bond-owning families have saved enough in this way to pay for a serious illness, to provide something for old age, to make a down payment on a house or take a long trip. And perhaps most important, these families have the wonderful feeling of security that the ownership and holding of these Bonds bring.



Americans today are buying Savings Bonds at an annual rate of more than \$5,000,000,000. In the time it takes you to read this page, approximately one minute, America will buy \$10,000 worth of Series E and H Bonds!

How, you may ask, did this come about?

It came about through a great program of voluntary cooperation with the Treasury Department on the part of many groups, organizations and citizens. The magazine publishers have from the beginning been among the major supporters of the Bond program. They contribute millions of dollars' worth of advertising space each year.

Full credit for making Bond-buying a national habit is due that "three-way partnership"—the American citizen, the Government, and the volunteer groups, such as the magazine publishers, who bring buyer and seller together through the pages of their publications.

All three partners will profit further by continuing to help increase the nation's saving through the sale of Savings Bonds.

For so effectively promoting the national welfare I wish, on behalf of the Government, to extend to the magazine publishers our most sincere thanks.

Secretary of the Treasury



FRENCH SECRET

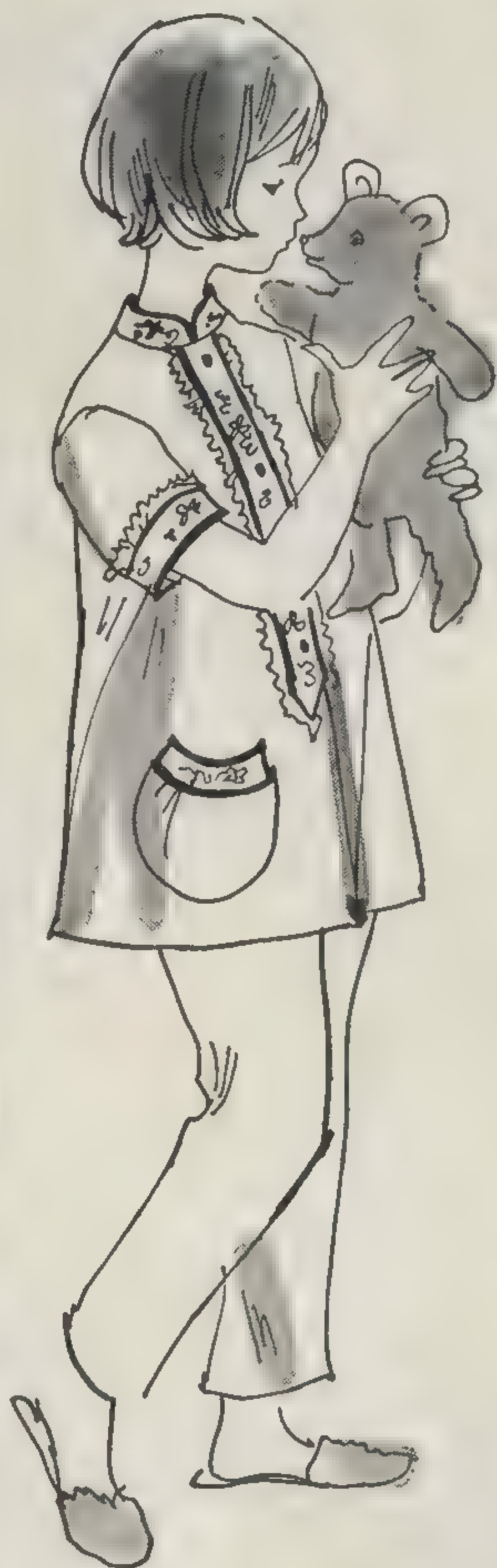
Dips and skips your waist, leaves your middle free and easy, slims hips firmly. Sheer nylon power net in white and in black for your holiday glamour clothes. Panty **\$10***. Girdle **\$8.95***. French Secret bra molds high look via foam rubber inlay. Low cut glowy orlon, **\$5**.



2202 Beverly Blvd., Los Angeles 57, Calif. For name of nearest store and free booklet "Olga tells you how to beautify your figure" write Dept. V-11 *pat. app. for

Nights-before-Christmas fashion

Left: Simply too too smart for words—in fact, we doubt if the wearer (any size from 3 to 14) will even be able to spell the words—the chinoiserie pyjamas shown here. Made of white nylon tricot, they're piped in bright red and decorated with bands of pink-and-green embroidery. By Scampers, \$6. Bonwit Teller. *Below:* For the very feminine (and no one's more so than the size 4 to 14 contingent), a night-dress of pale-pink nylon tricot with white nylon tulle yoke and numerous little flutters of lace. By Polly Betts; \$7. Saks Fifth Ave.



DRAWINGS BY
ERICA PERL

Boepple



The Boepple Sweaters shown on the opposite page, come in champagne, pink, blue, platinum grey, or black ... for sizes 34 to 40. The slipover, about \$7.95; the cardigan, about \$17.95. Available at the following fine stores, or write to Boepple Sportswear, 1410 Broadway, New York 18, N. Y.

Asheville, N. C., Carroll & Co.
Baton Rouge, La., Godchaux's
Birmingham, Ala., J. Blach & Sons
Boston, Mass., Filene's
Bridgeport, Conn., D. M. Read Co.
Dallas, Texas, A. Harris & Co.
Duluth, Minn., Edw. A. Wahl
Durham, N. C., Ellis Stone
Ft. Worth, Texas, R. E. Cox
Greenwich, Conn., Chancy D'Elia
Greenville, S. C., Ivey-Keith Co.
Hartford, Conn., G. Fox & Co.
Indianapolis, Ind., L. S. Ayres & Co.
Los Angeles, Calif., The May Co.
Lynchburg, Va., J. R. Millner Co.
Miami, Fla., Burdine's
Minneapolis, Minn., Dayton Co.
Nashville, Tenn., Grace's
Oklahoma City, Okla., Streets
Philadelphia, Pa., Gimbel Brothers
Pittsburgh, Pa., Frank & Seder
Portland, Ore., Chas. F. Berg, Inc.
Raleigh, N. C., Boylan-Pearce, Inc.
St. Petersburg, Fla., Maas Bros., Inc.
Tampa, Fla., Maas Bros., Inc.
Waco, Texas, Goldstein-Migel Co.
Youngstown, Ohio, G. M. McKelvey

it's like walking away with every party . . .



sweaters of 100% Acrilan

What a triumph: to find sweaters as luscious . . . and *washable* . . . as these! For all their fluffy touch and rich look, they'll wash up lively and lovely as you see them here. They'll dry fast, ignore blocking and shrinking, scorn moths and mildew, and stay tissue-fresh down to the tiniest detail. It's easy to come home with luxury like this. All you have to look for is *Acrilan acrylic fiber*.

SWEATERS BY
BOEPPLE



AT BLOOMINGDALE'S, NEW YORK • BATTELSTEIN'S, HOUSTON • BEST'S APPAREL, SEATTLE • CARSON, PIRIE SCOTT, CHICAGO • ROOS BROS., SAN FRANCISCO • AND AT FINE STORES EVERYWHERE
THE CHEMSTRAND CORPORATION, 350 Fifth Ave., New York 1 • PLANTS: ACRILAN® ACRYLIC FIBER—Decatur, Ala. • CHEMSTRAND® NYLON—Pensacola, Fla.



MINK HAT AND COAT BY RITTER BROS.

for
you
who
think
in
terms
of
mink

toujours moi
Always me

No other perfume lingers so long
and lovingly, especially on your furs.



Other famous Corday Perfumes:

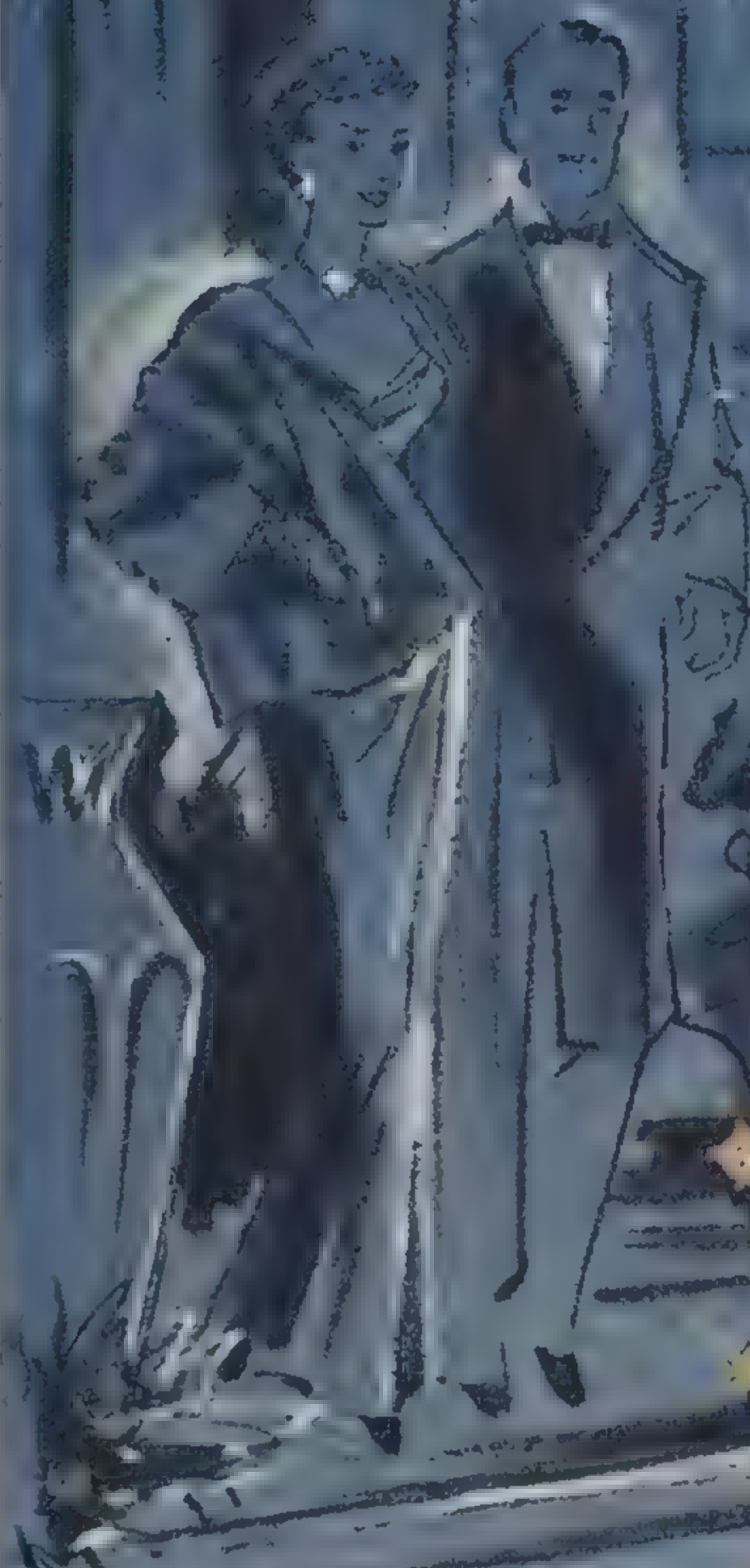
Toujours Toi, Fame, Jet, Zigane and Possession.

Parfums

CORDAY *Paris*



JEWELS OF THE HOUR



Caprice, \$5



Epic, \$7

Occasion

by



The richness of gold, the luster of pearls, the sparkle of diamonds... add the crowning touch to your personal charm...reach forth to capture the enchantment of important occasions in your life. Styled by Anne Geyer, *Occasion* will live forever. Like all Ora Creations this masterpiece

is guaranteed for a lifetime. Necklace, \$11; Bracelet, \$7; Earrings, \$3.

Jewelry shown actual size. Prices approximate, plus tax. ORA, the mark of excellence, engraved on every Ora Creation. RALPH SINGER COMPANY, 656 N. Western Ave., Chicago 12, Ill. Showrooms in New York, Chicago, San Francisco, and Montreal, Canada

You can feel the comfort
of **AIR STEP'S MAGIC SOLE**



topflighters

Here's superb fit with a flair...

Two popular pumps in gleaming calf, highlighted with custom stitching. Wear them anywhere, anytime.

Air Step



Air Step Division, Brown Shoe Company, St. Louis. Also manufactured in Canada by Scott Shoe Co., Ltd., Galt, Ontario.

Shoes Illustrated
\$1095

Other styles, \$8.95 to \$12.95
Higher Denver West and Canada

What
Kind
of
Angel
are You?

Angelique the perfume wardrobe of Angels

Perfume—The ounce \$18.00 • Cologne—Four ounces \$8.00

The answer, of course,
will depend upon the time, the place and
your mood . . . very important
in choosing just which
Angelique perfume
you will wear.

Gold Satin
FOR REGAL SPLENDOR

Red Satin
FOR EXCITING MYSTERY

White Satin
FOR GAY INNOCENTS

Black Satin
FOR SOPHISTICATION



amazing new luggage is Fingertip-light



FLIGHT TESTED BY UNITED AIR LINES

LADIES' WARDROBE, \$35* BEAUTY CASE, \$22.50*

now, out of the magic lightness of
magnesium...Ultralite Samsonite Luggage

Never before was luggage so stylish, so durable, so incredibly light! A stunning accessory...designed for years of carefree travel. Cases are handsomely tapered...covered with sleek, durable, "better-than-leather" finishes in new "flying colors." The rich linings are sky-blue or gold quilted taffeta. Pick up some Ultralite Samsonite soon...it's *fingertip-light*!

Women's cases are shown above in 1. Airline Grey; 2. Vapor White; 3. Flight Blue; 4. Pilot Tan.

made with



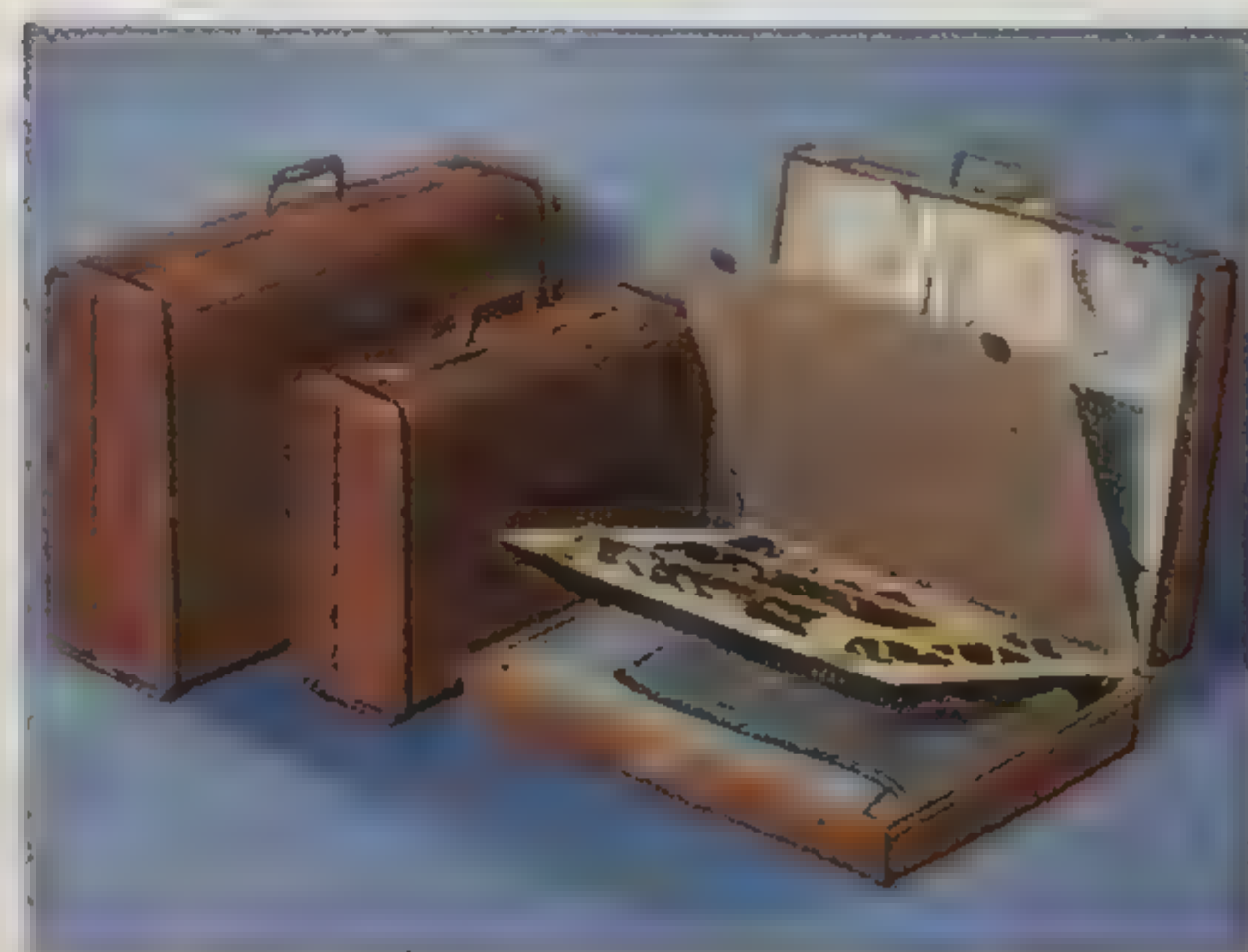
magnesium, the
airplane metal

Ultralite Samsonite Luggage

Also makers of Streamlite Samsonite Luggage, from \$15 to \$35*

Shwayder Bros., Inc., Luggage Division, Denver 9, Colo. • Folding Furniture Division, Detroit 29, Mich.

*SUBJECT TO EXISTING TAXES. PRICES HIGHER OUTSIDE CONTINENTAL U.S.



HANDSOME ULTRALITE FOR MEN, TOO... all have trigger-action locks that open and close with push-button ease, can't pop open accidentally. Spacious Men's Journeyer (open) \$37.50*, Two-Suiter \$35*, Quick Tripper \$25*, shown here in Rocket Brown.



IT'S STRONG ENOUGH TO STAND ON! Resists scuffing, sponges off clean as new. Tight-fitting magnesium tongue-in-groove closures are moisture-proof.

**THIS EXCITING AND
BEAUTIFUL NEW BOOK, PUBLISHED IN TIME FOR CHRISTMAS,
TELLS YOU HOW TO**

Plan a good small garden
Grow wildflowers successfully
Make a garden in a city backyard
Choose plants for a rock garden
Grow your own cut flowers
Plant an attractive terrace or patio
Landscape your swimming pool
Use power tools to maintain a large garden
Design and make garden steps and paths
Choose the right trees for your place
Plant and maintain a healthy lawn
Make the best use of hedges and shrubs
Select the best perennials
Use annuals for brilliant color effects
Get the most from your roses
Grow bulbs from early spring to late fall
Build and use a small greenhouse
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Make attractive flower arrangements
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*92 pages in brilliant full color,
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NEW COMPLETE BOOK OF GARDENS at \$10.00 per
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Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

ARIZONA

PHOENIX



The Arizona Biltmore

You'll love the comfort and luxury of this beautiful resort hotel. To the men's joy, it's but a few steps to hotel's own private, uncrowded, 18-hole, championship golf course; tennis; riding. The smart place to lunch is by pool or at your cabana. Plenty going on yet if you care to be by yourselves, it's easy—hotel is so spacious. Write Mr. George Lindholm for pictorial folder—Box 42, Arizona Biltmore, Phoenix.

TUCSON

Arizona Inn. Bungalow rooms with sun terrace. Beautiful gardens. Steam heat. Warm water pool. Har-Tru tennis courts. A.P. M. Bennett, Mgr.

Thunderhead . . . a real ranch with pool, horses, finest foods, all activities in a "do as you like" atmosphere. Oct.-May. Box 1430, Tucson, Ariz.

ARKANSAS

HOT SPRINGS NATIONAL PARK

Arlington Hotel & Baths. Complete facilities for treating arthritis, high blood pressure, etc. Golf, forest bridle trails. Fishing. Write for folder.

CALIFORNIA

PALM SPRINGS



El Mirador Hotel

The fabulous desert paradise of 21 sun-caressed acres. Where world celebrities & leaders of the social scene mingle with tourists, sight-seers & honeymooners. All recreational facilities, including the beautiful Olympic swimming pool. The ultimate in luxurious living & fine food. The world's most distinguished resort hotel. Make winter season reservations now. See your travel agent, or write El Mirador, Palm Springs, Cal.

FLORIDA

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Vinoy Park Hotel. Finest on Gulf Coast. Pool. Golf course. 375 rms. Faces Tampa Bay. Am. plan. Folder—rates. Sterling Bottome, Managing Director.

Florida: palm and balm

It's a nice comfortable place to get set for the Christmas rush, Florida—in a week or two, you can absorb enough Vitamin D to sail restfully through the holidays. Be sure to visit both Ringling museums at Sarasota—one houses an excellent art collection (of Rubens, Tintoretto, Rembrandt); the other is the delightful Museum of the American Circus. There are beautiful and still quiet beaches, too, on the West Coast (Long Boat Key is one); unexcelled fishing everywhere (at least one three-hundred-pounder can be expected). And some rare excitement: a wrestling match between a Seminole Indian and an alligator, watching the shark-walking at the Marine Studios Oceanarium, in Marineland.

FLORIDA

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NEW YORK CITY



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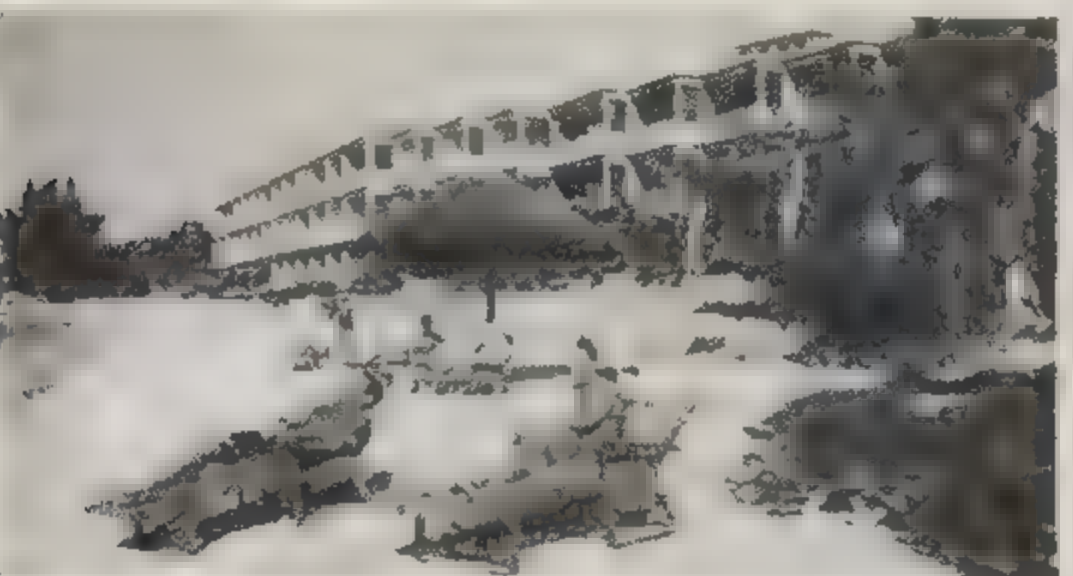
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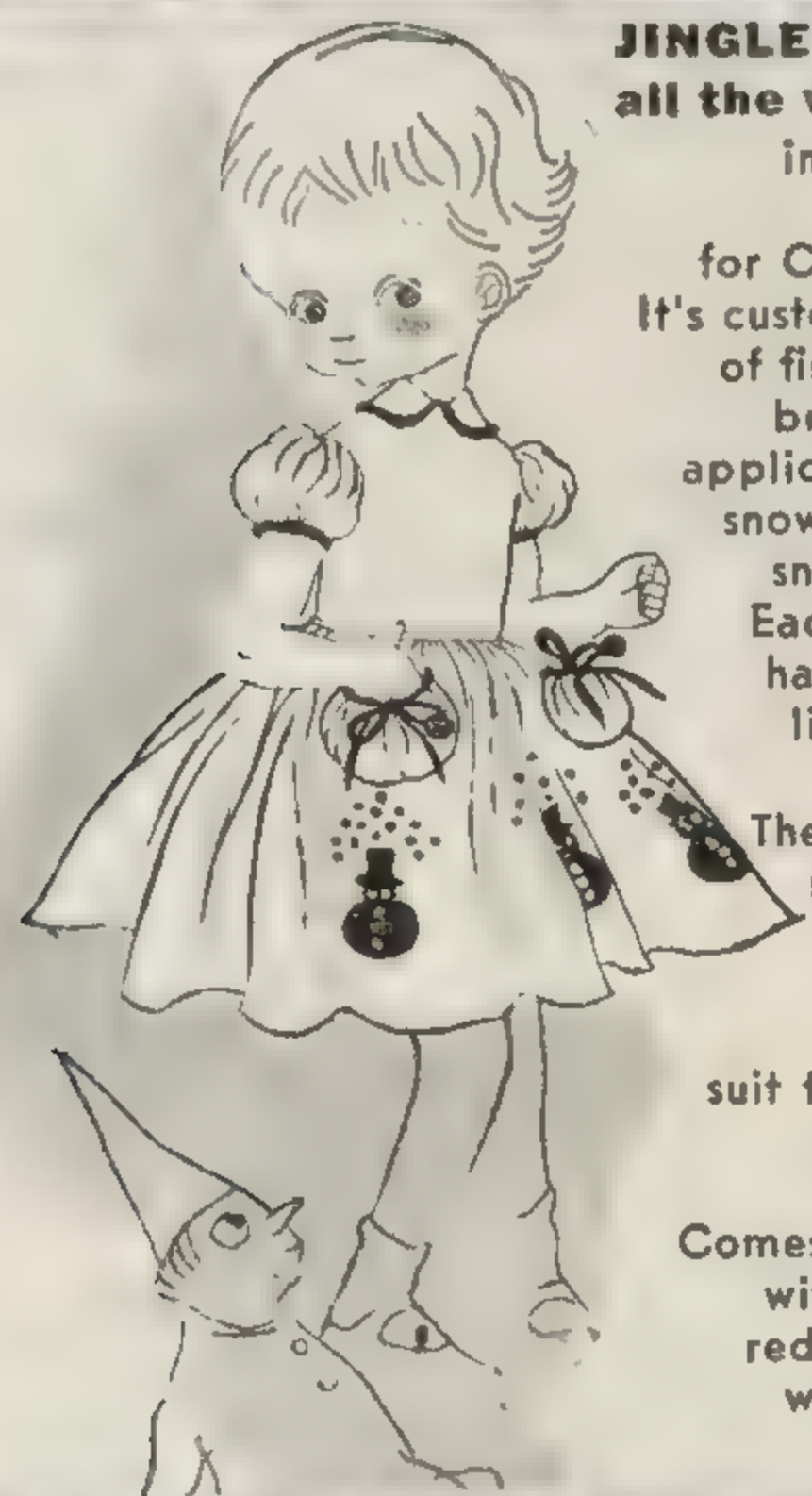
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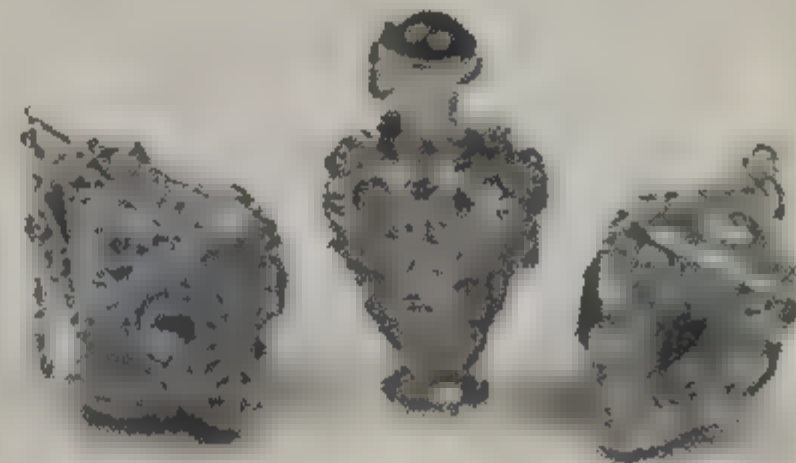
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contribution to link bracelets—
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Please specify ring size
when ordering. Gotham Gifts,
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inlaid with mother-of-pearl, \$15.
Or, sterling silver, gold-plated,
\$4.50. Both inc. tax, ppd.
Leighton Creations,
Box 174, Union City, New Jersey.

HOUND

...fashion in Christmas wrappings

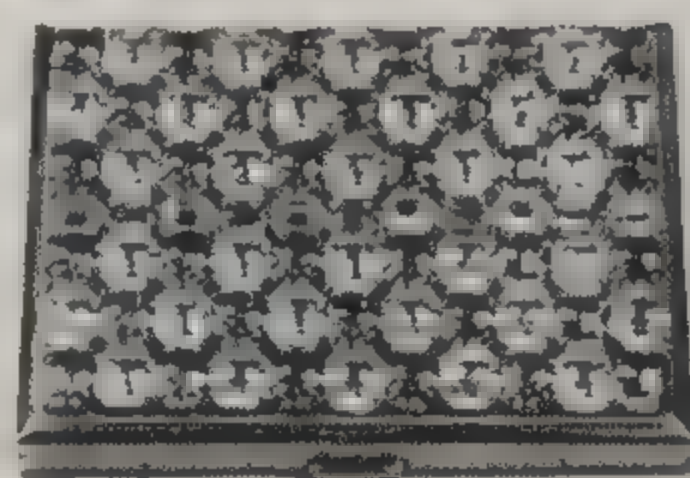
Pin striped: in grey and white rhinestones. It's about 3½ inches long (bigger evening pins are blazing into fashion), set in rhodium. \$25 including tax, postpaid. From the same place: earrings to match, too, \$10. Aimée Lee, 545 Fifth Avenue, New York 17, N. Y.



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MIEHLMANN

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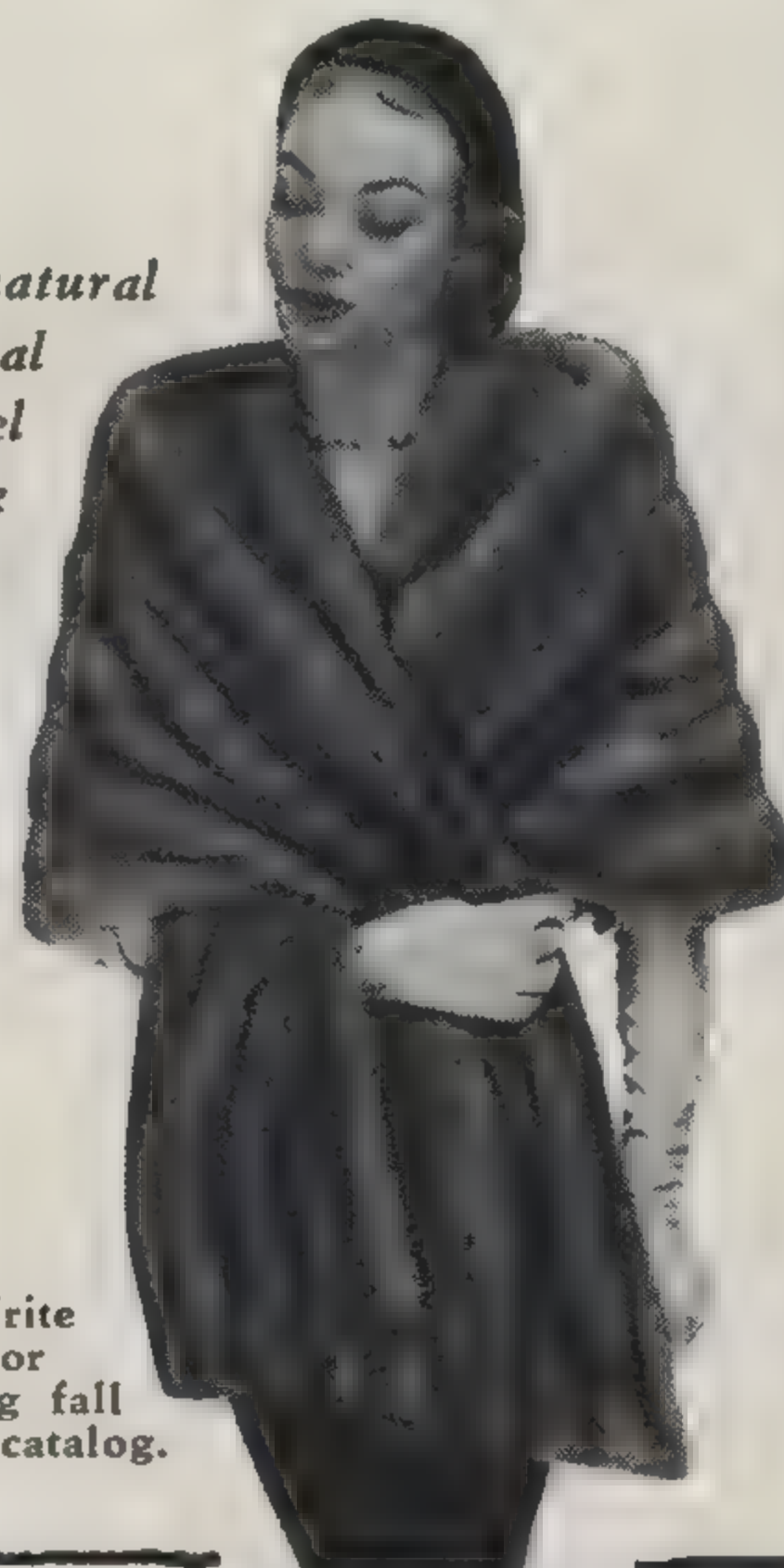
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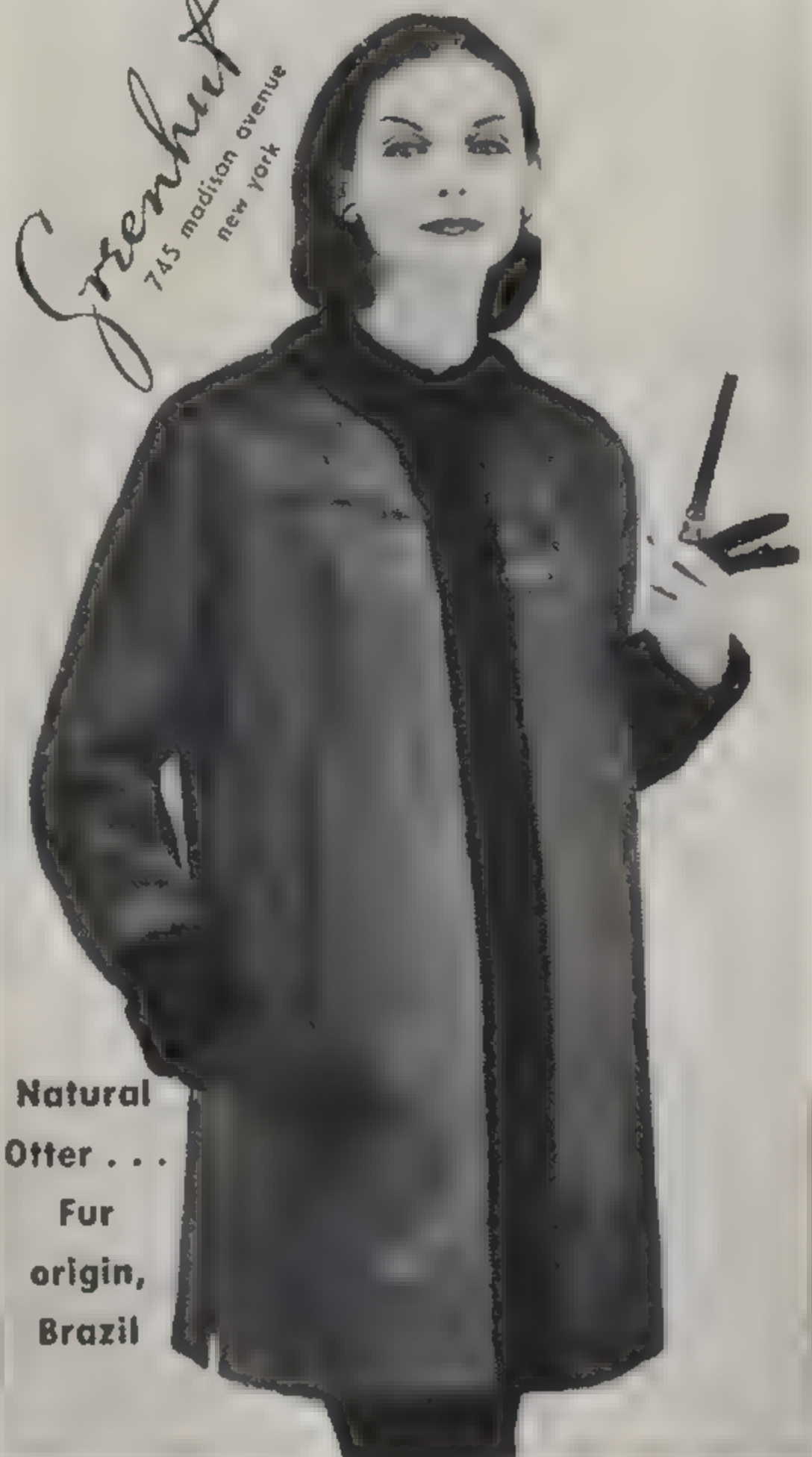
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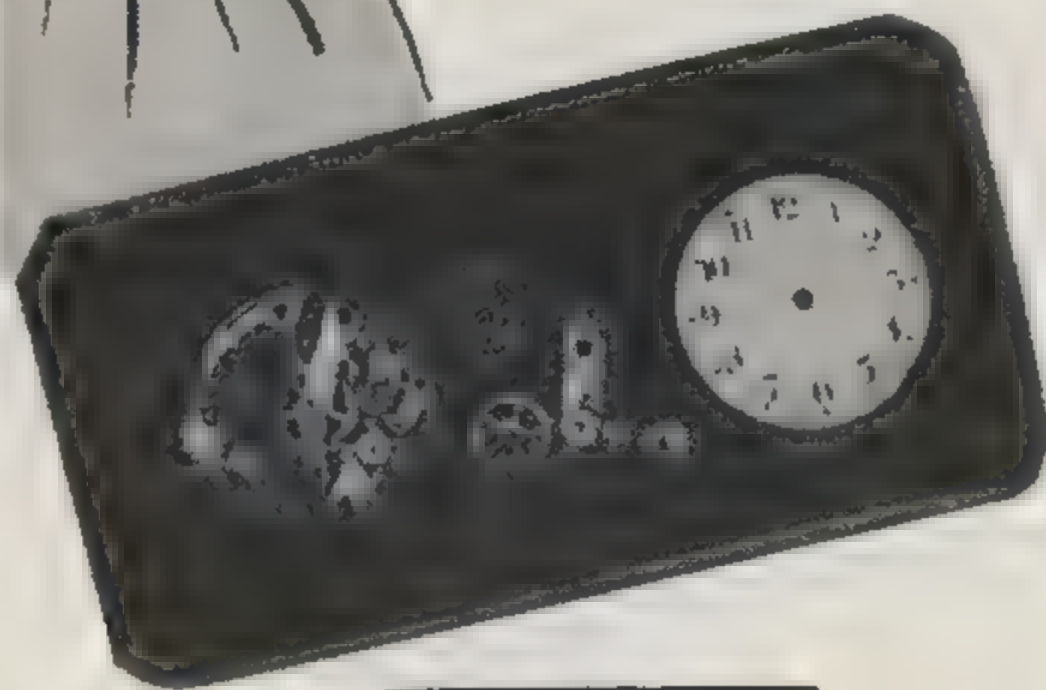
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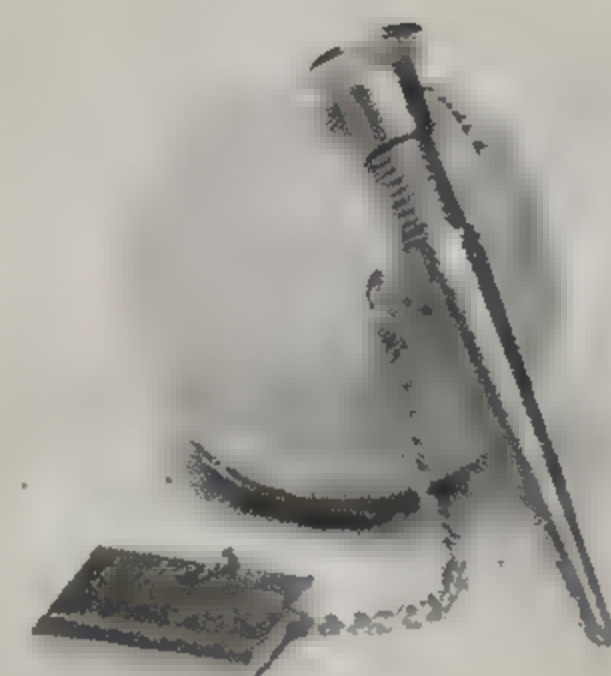
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For Boy Scouts of all ages: this gadget is a small binocular, magnifying glass, and sun watch in one gilded plastic form. For? All manner of outdoor activities, including fire-building without the flint. It folds up to coat-pocket size. \$1.50 ppd. Johnson Smith & Co., 6615 E. Jefferson Ave., Detroit 7, Mich.

Christmas mail: air mail paper now as handsome as the finest letter paper. It can be monogrammed, stamped with a crest or address. Grey with a darker grey or white border; green with a white border. \$12 for 100 sheets with white-lined envelopes. Monogram dies from \$6.50. Mrs. John L. Strong. Her new address, 714 Madison Avenue, New York 21.

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Key to key-care: a case that takes care of five keys—house, car, luggage, et cetera. It can be calfskin—brown, black or mahogany—\$3.50 plus tax; or beige ostrich leather, \$7.50 plus tax. Both postpaid. Arnold Constable, Fifth Avenue at 40th Street, New York 19.



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HOUND

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Christmas record: a steel index file to keep track of Christmas lists, Christmas cards. This box, red or green, is bordered and inscribed ("Noel") with gold foil. It includes an alphabetized file, 100 filing cards. Shown also: its Christmas wrapping. \$8 ppd. Village Vendors, 11733 Barrington Ct., Los Angeles 49, California.



Golf oneupmanship: one way to achieve it—this set of gold-plated golf tees, actually 10 wooden tees dipped in 24-karat gold. Good stocking present for a golf shoe. \$1.75 the set of 10 tees. Camalier & Buckley, 1141 Connecticut Avenue, N. W., Washington 6, D. C.



Ring in the New Year: a gold-plated sterling-silver guard ring set with ruby-coloured stones; or the "jewels" can be fake emeralds, amethysts, or real rhinestones, turquoises, or just plain gold-plate. The jewelled rings, \$2.95 each, 2 are \$5. The plain ones are \$1.50. All ppd. Old Pueblo Traders, Box 4095-V, Tucson, Ariz.



MIEHLMANN

Light it with music: a cigarette lighter of red leather that does what it's supposed to do with the smoking end of a cigarette—then serenades the smoker with "Smoke Gets In Your Eyes." An Evans lighter, also in green, ivory, or brown leather. \$15. The Red Box, Inc. Westbury, Long Island, N.Y.



Christmas n.b.: good equipment for every desk, telephone table in the house—this note-paper holder with a magnetized pencil; and a mechanism at the back that pushes out one sheet of paper at a time. Green, red, brown, or burgundy leather, \$2.50 ppd. Anita Dennis, 4619 18th Ave., Brooklyn 4, N. Y.



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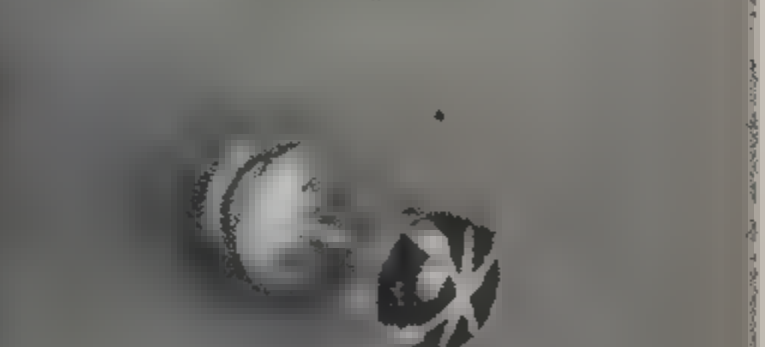
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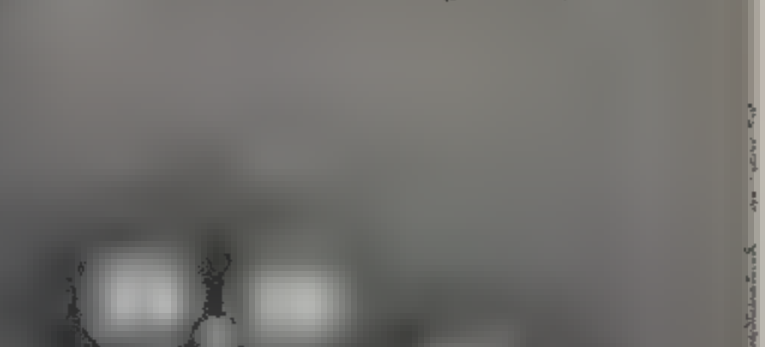
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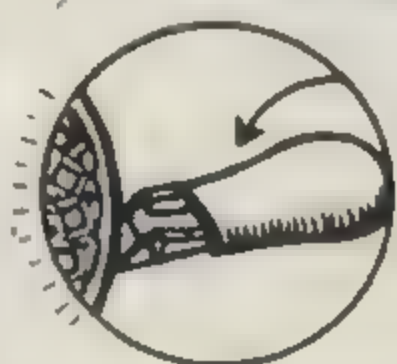
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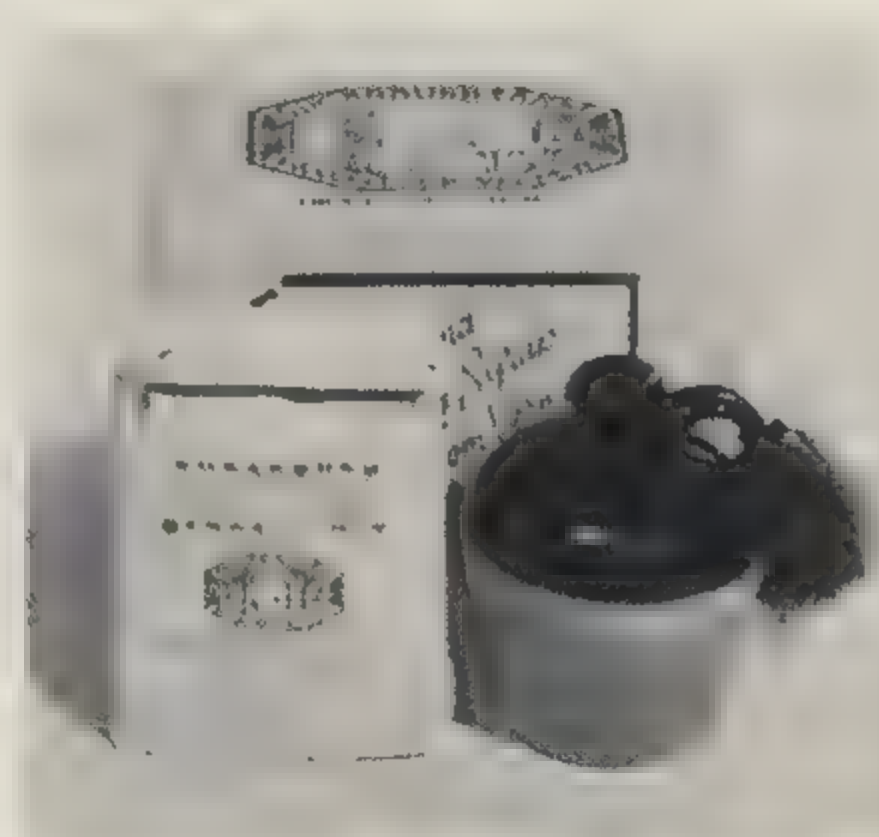
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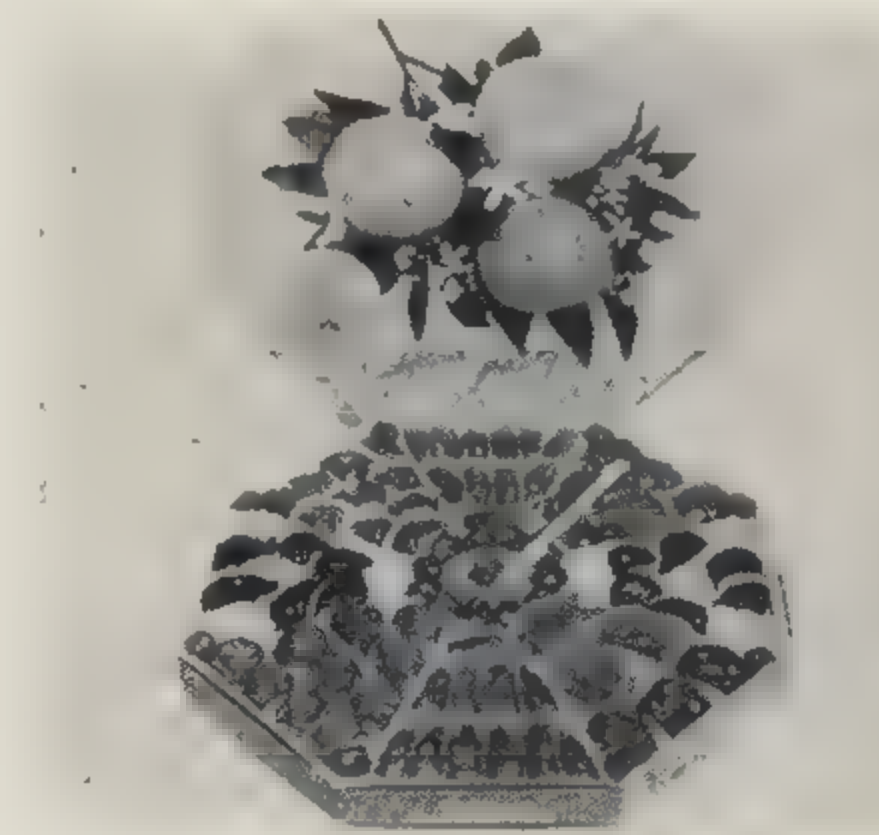
SHOP



Crackajack flapjacks:
starter-set for delicious
breakfasts in 1956, this box
containing an eight-ounce jug
of Vermont's best maple syrup,
and a one-pound package of wheat
and buckwheat pancake mix.
The price: \$2.50 postpaid.
Sugarbush Farm, RFD #4,
Woodstock, Vermont.



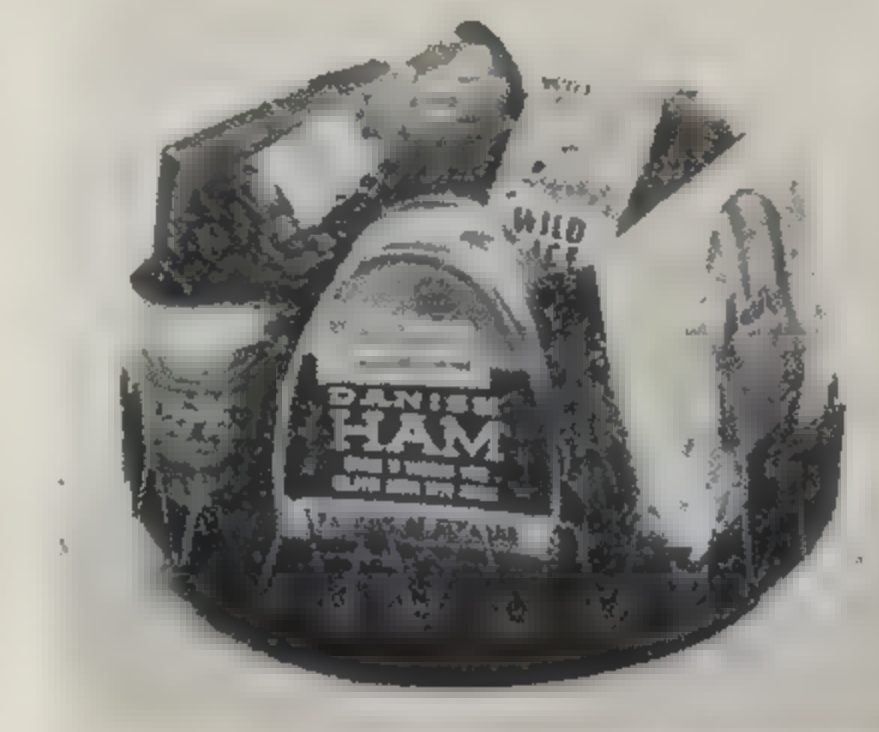
Holiday toast-makers: contribution
to good morning toast, this
collection of wild blackberry,
strawberry, and raspberry preserves;
loganberry and damson plum jam.
Boxed together, a 4½-ounce jar
of each: \$3.35 postpaid.
Order from Ron and Elinor Blundell
(whose family recipes they are),
P. O. Box 344 D, Salem, Oregon.



California sunshine by the pound:
assorted glacé fruits—dates,
pineapple, cherries, apricots,
pears, black and white figs,
orange peel, and tangerines—
from a state where they
grow on trees. A 1-lb. box, \$2.29;
2 lbs., \$4.57; 3 lbs., \$6.29;
5 lbs., \$8.99 ppd. Mission Pak,
125 E. 33rd St., Los Angeles, Calif.



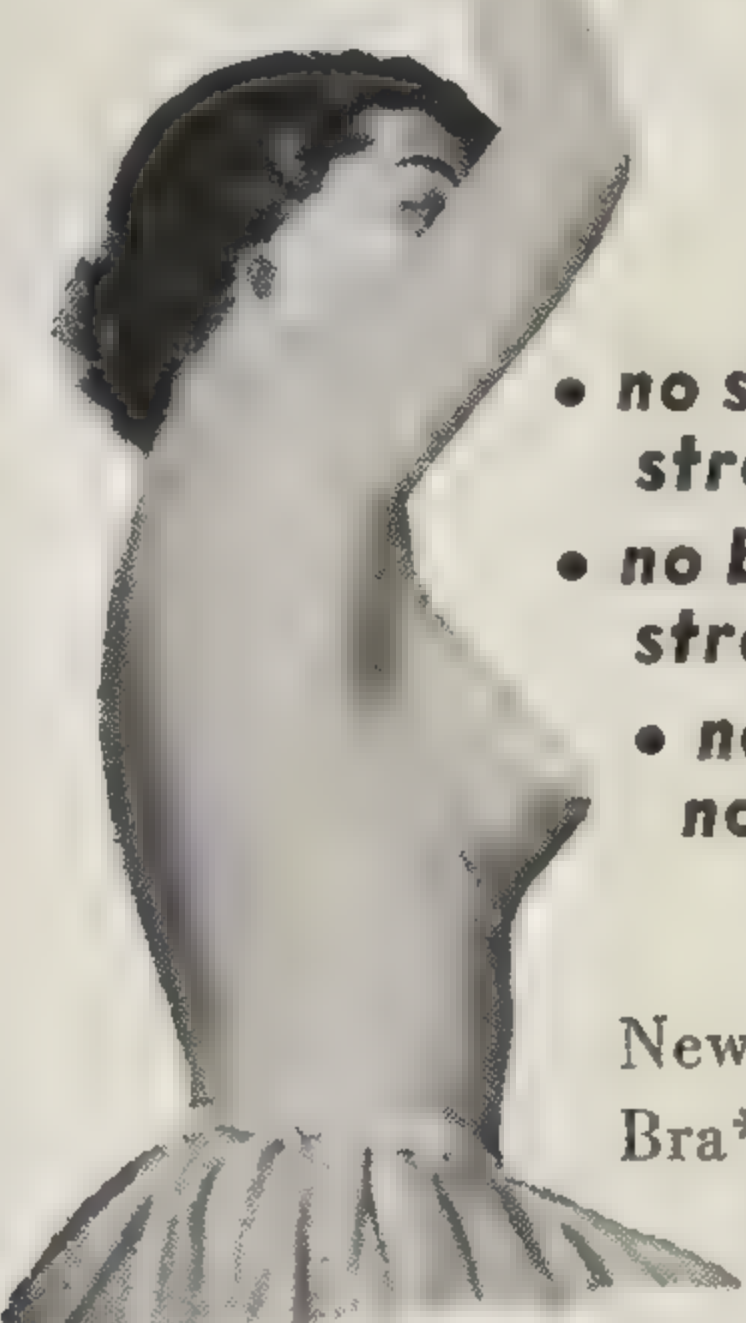
Christmas covey: domestic quail,
and a little volume on how
to cook them. The birds arrive
in packages of four, but order
with dinner parties in mind—
they are shipped only in lots
of one dozen and up.
\$28 the dozen, postpaid.
Sho-Me Quails, P. O. Box 209 N,
Lamar, Missouri.



Dinner à deux: everything here
but the cook—Dutch cheese sticks
and Spanish olives for hors d'oeuvres;
then soup and *petits pois* from France,
Canadian wild rice, 2-lb. Danish ham
cooked in Madeira wine, plums from
Germany, a Dutch liqueur.
\$20 postpaid, including the
wrought-iron bowl. Bonne Chose,
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MONEY-BACK GUARANTEE

HOUND

...food for Christmas thoughts

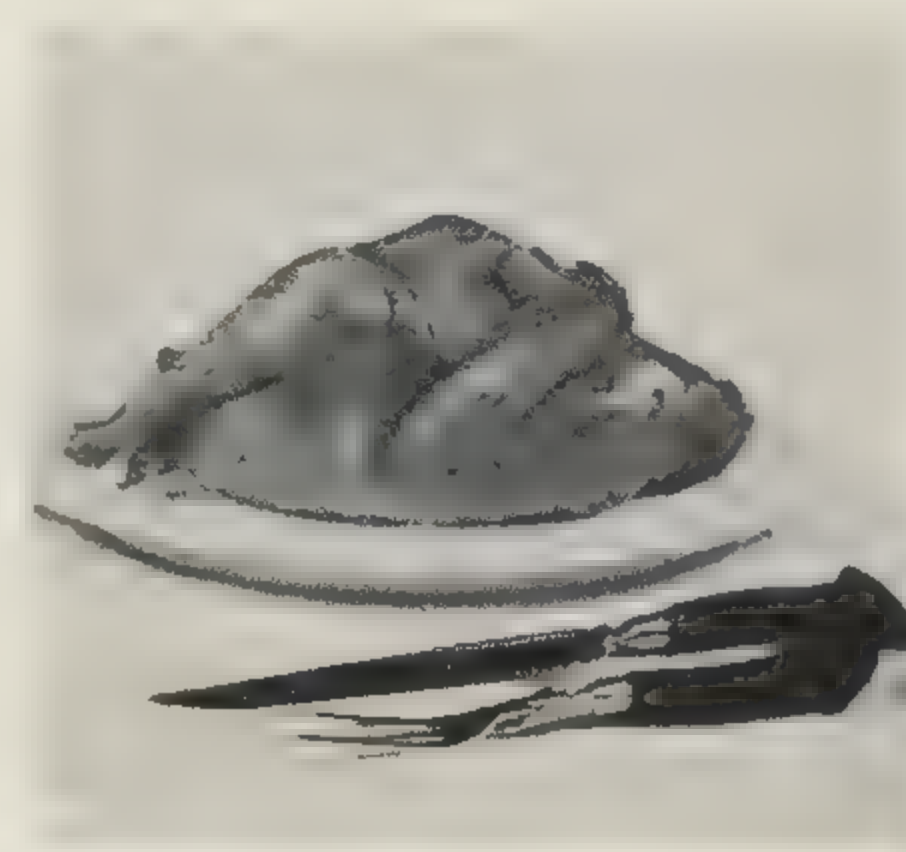
Le tour gastronomique: French delicacies boxed by the Cresca people—*pâté de foie gras*, Dijon mustard, Maille shallot and pimiento vinegar, sprigs of tarragon, peas à la Rochambeau, boned sardines, anchovies, hearts of artichoke, and *moules*. \$15 complete. Altman's, Fifth Avenue at 34th Street, New York 16.



International set: a Persian-printed basket with a world of good things in it—including, caviar from Persia, shrimp from Norway, Indian mango chutney, *langouste* from South Africa, stuffed vine leaves from Turkey. Twenty delicacies (about 14 pounds), \$25 ppd. Caviarteria, 152 West 57th St., New York 19.



Turkey by mail: nice, effortless present—this turkey, smoked by a delicious hickory process, that arrives ready to cut and serve (cold, for Christmas-night supper, or as hors d'oeuvres). Smoked turkeys can be ordered weighing from 8 to 20 pounds, \$1.70 the pound, postpaid. The Forsts, Kingston, New York.



Luscious \$54 larder: a wicker hamper jammed with wild rice, fruit cake, pineapple in sherry, smoked turkey, Bing cherries, cocktail meats, caviar, soups *variées*, walnut-filled figs, honey dew melon balls, lobster, crab meat, *bouquet garni* herbs, whole black peppers, almond oil, artichoke hearts, hearts of palm. All ppd. Sey-Co., 14657 Lull St., Van Nuys, Cal.

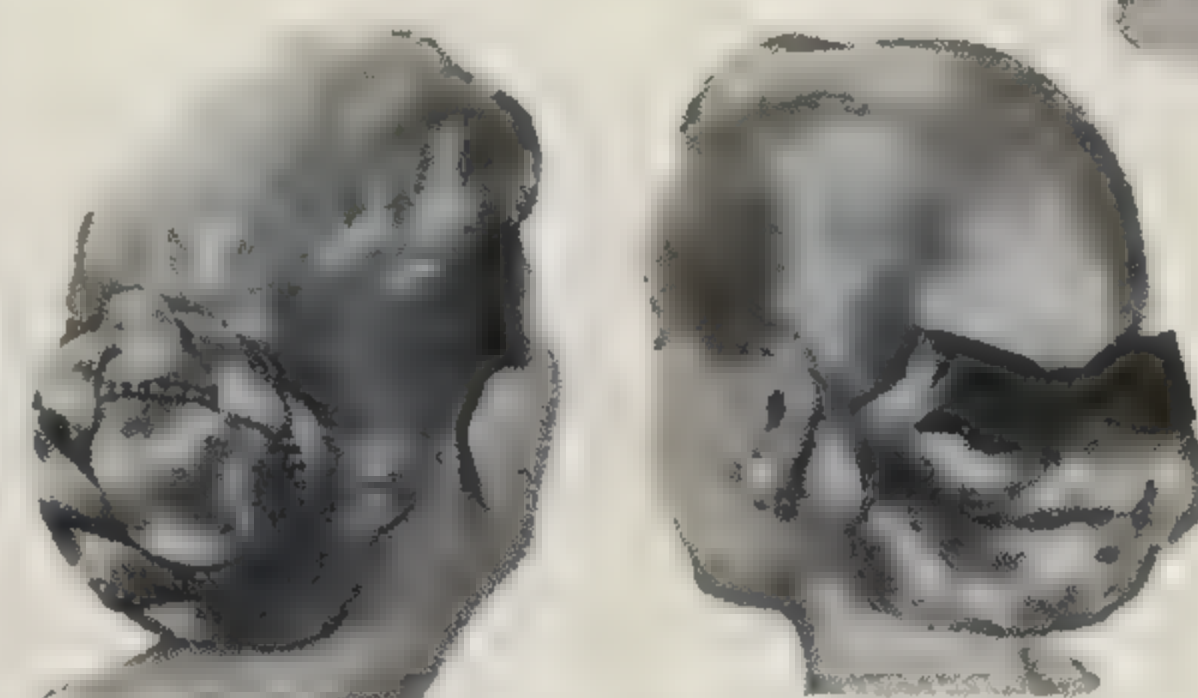
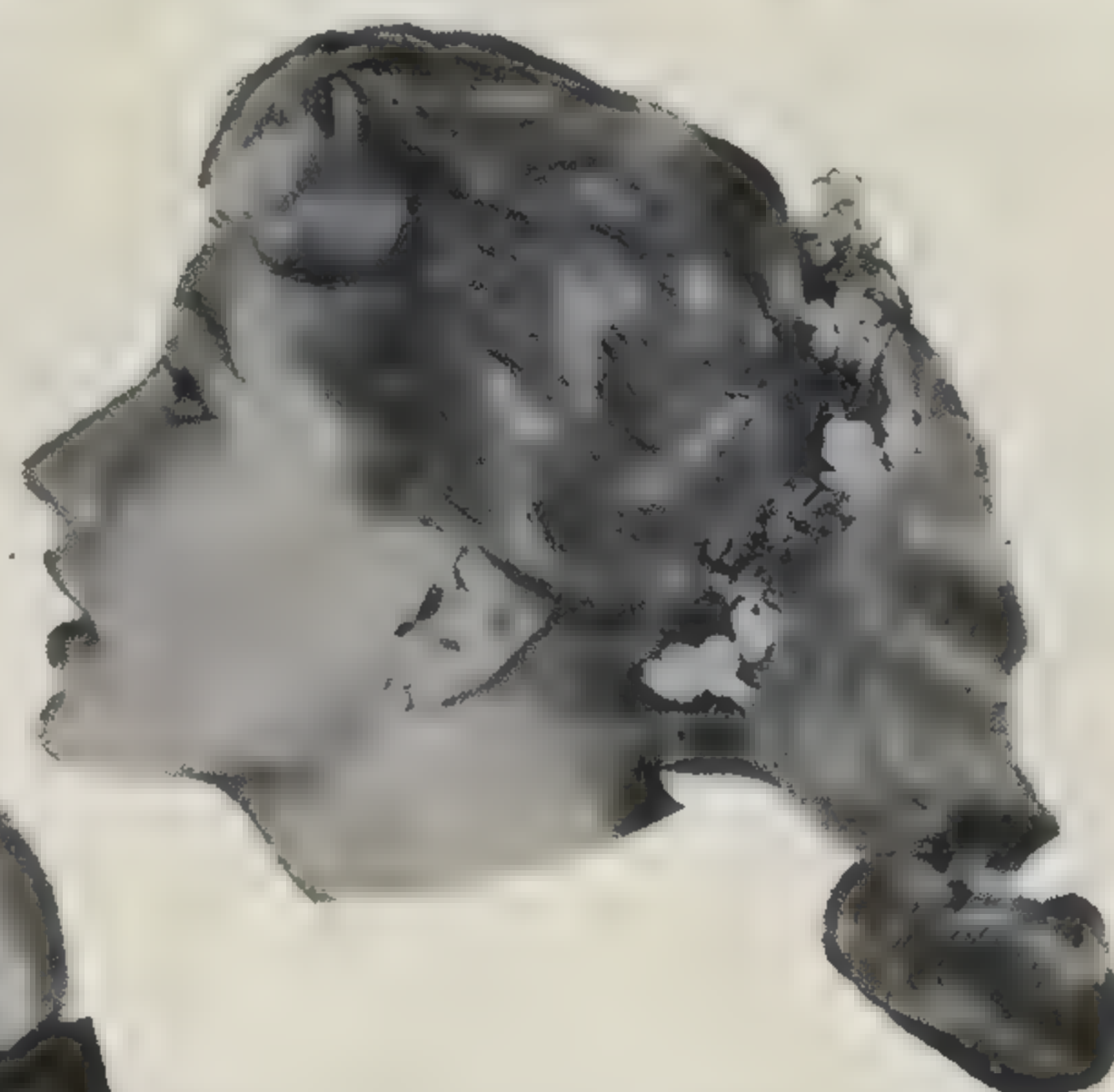


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Suggested Maine courses: any of these, wonderful ways to add to your own (or a friend's) holiday menus—lobsters, clams, turkeys, pheasants, rushed straight to the kitchen from Maine. The lobsters, for instance, arrive live, via express collect, in a cooking kettle; just add salted water and pop them on the stove. The Mongolian pheasants are shipped frozen by parcel post—or by air, if Cap'n Joe thinks you live too far away. Also available: Maine cider cake, beach plum jelly, and an assortment of good working utensils—clam steamers, lobster shears, bibs, tongs. For an order blank, information as to weights, prices: Cap'n's Corner, Camden, Maine.

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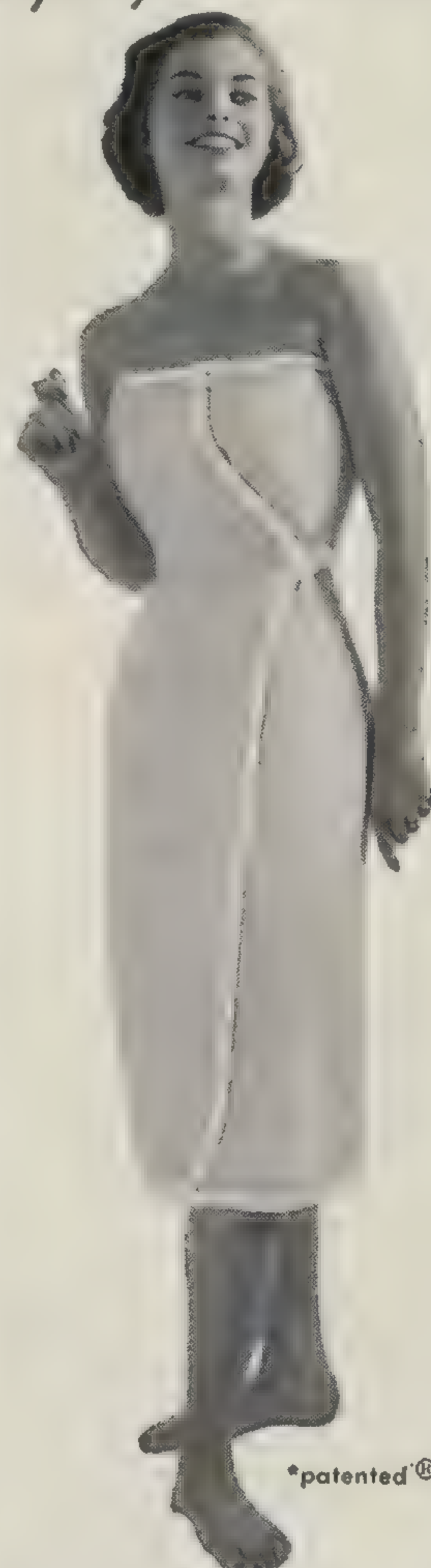
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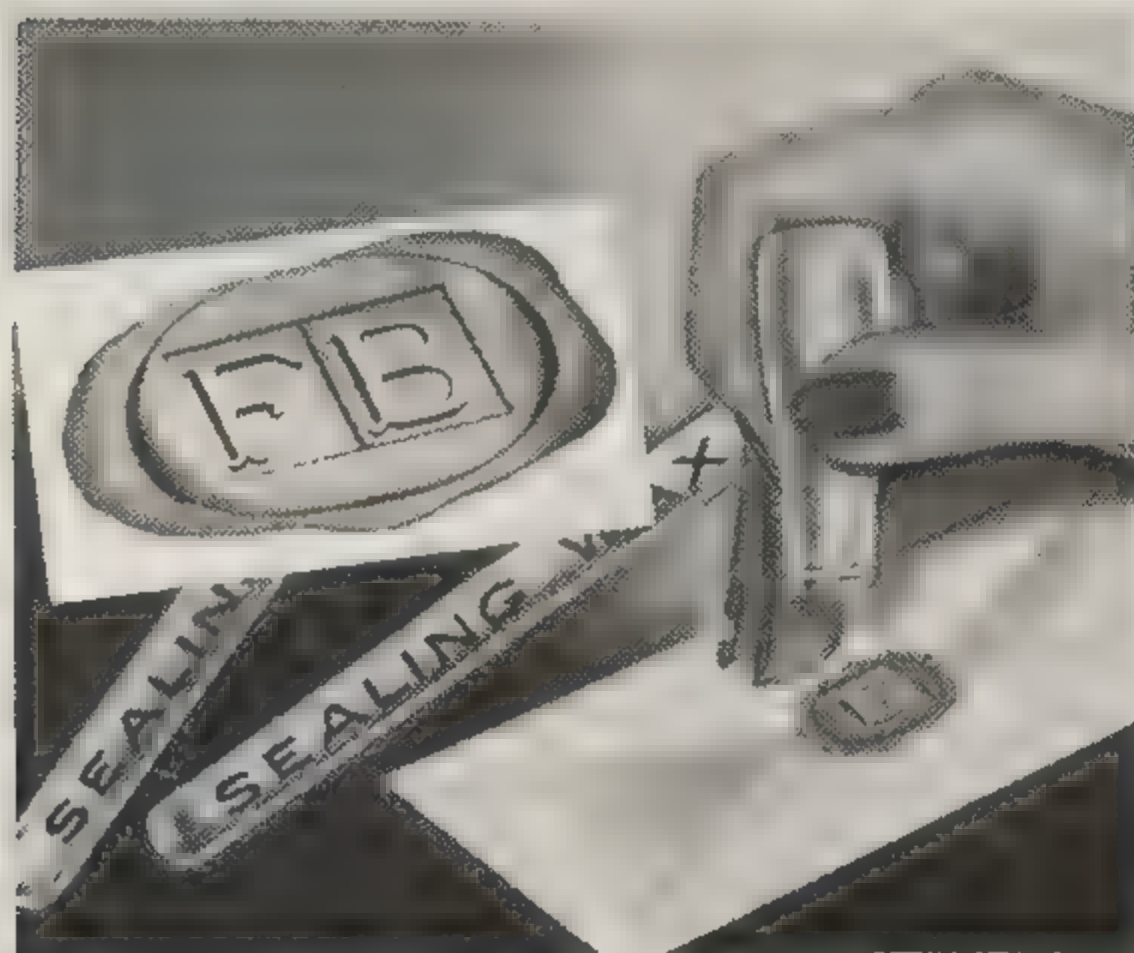
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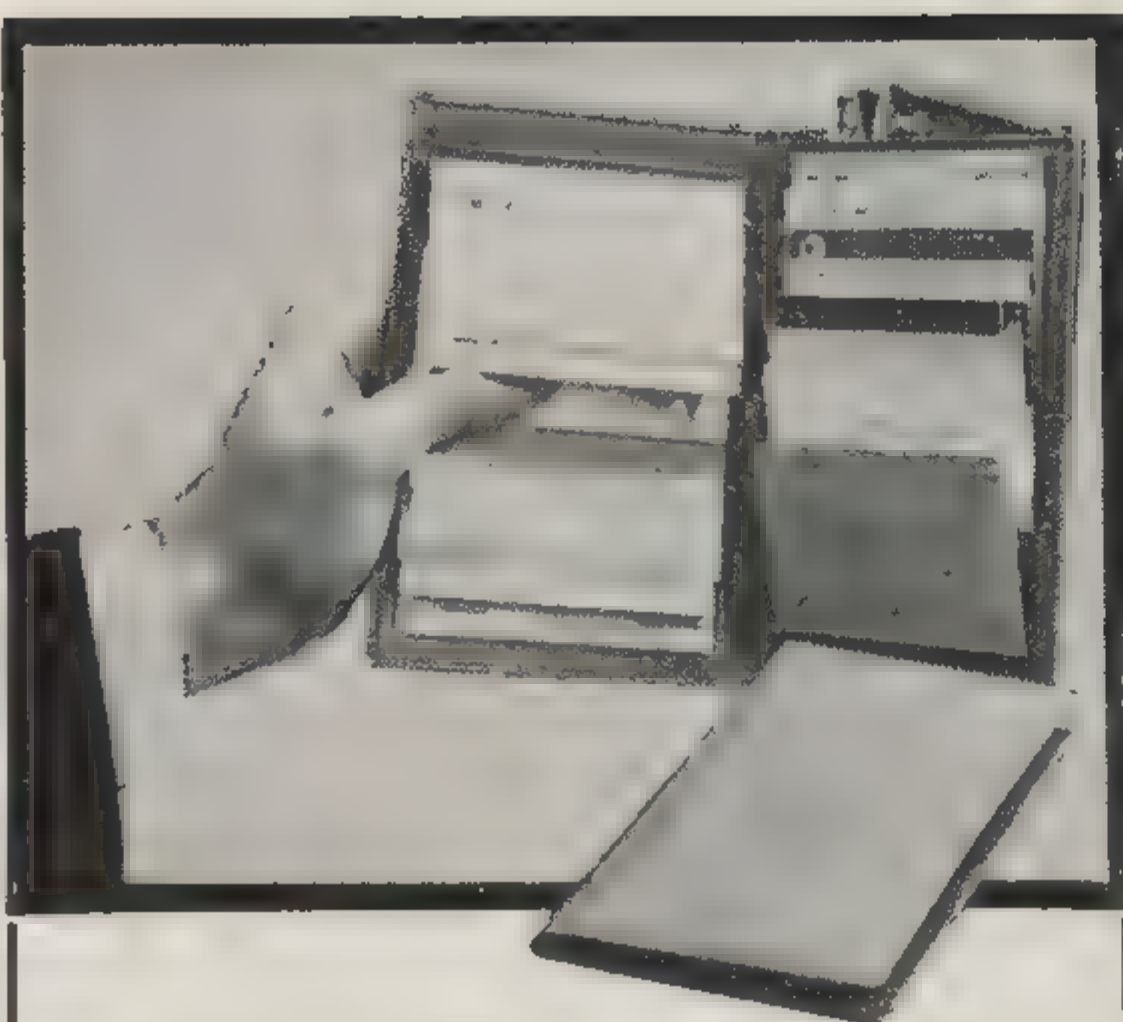
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Christmas caravan: a camelskin bag from Egypt—and it's a sturdy little dromedary in the luggage field. This has two outside pockets with locks; a zipper and lock closing; measures 21" by 8" by 12½". (Camelskin: a pleasant camel's-hair colour.) \$40 inc. tax, postpaid. The Edwin House, 145 West 4th Street, New York 12.



MIEHLMANN

Good bet: for the sporting man—who likes to settle matters by the toss of a coin. This coin, polished 14-karat gold, is half-dollar size; the heads and tails involved belong to a horse. \$64 including tax, postpaid. Marchal Jewelers, 719 Fifth Avenue, New York 22.



Ascot for Christmas: in Paisley silk, a pleasant adjunct to a country man's tweed jackets, flannel trousers, sports shirts. The ascot can have a blue, red, yellow, or brown silk ground. \$10. From Calvin Curtis, Cravateurs, 60 East 55th St., New York 22.

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HOUND

... man-size Christmas

Tie this: you can't (as a present), but he can—with some 10 to 12 ties when he travels.

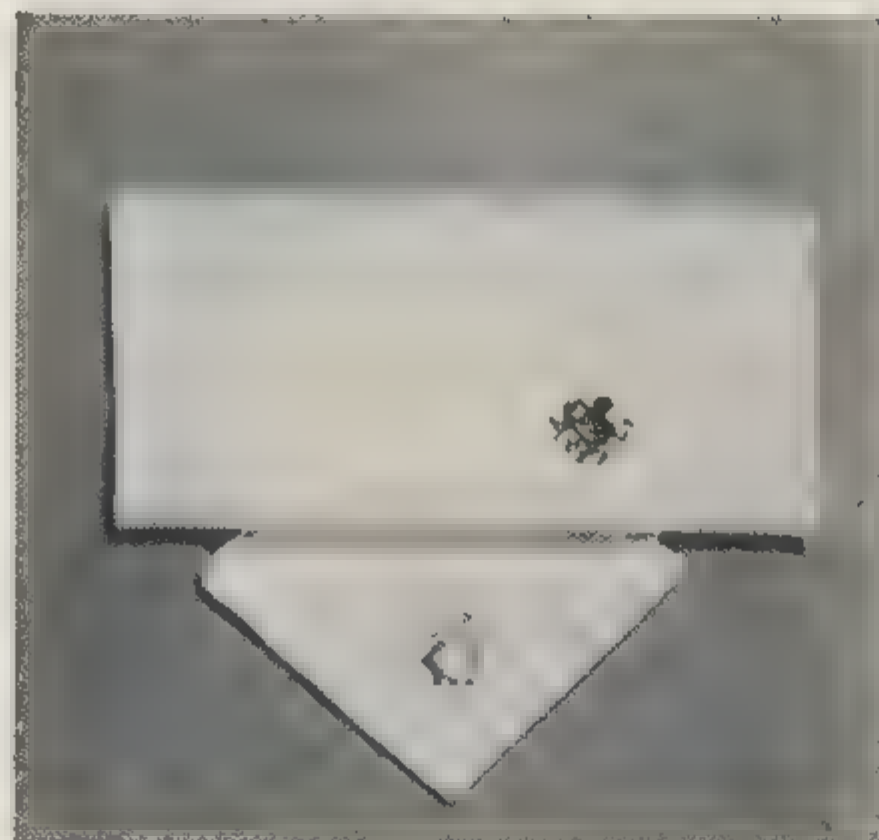
Of pigskin, moire-lined, the case has racks for ties, slots for collar stays, a hanger to hang it on a door. \$12.75 including tax, monogramming, postpaid. Wales Luggage, 540 Madison Ave., New York 22.



Grey flannels, mite size: short trousers and suspenders of Wash'n Wear grey flannel (Orlon and wool), also in navy blue or brown, \$7.95. The round-collared cotton broadcloth shirt (long or short sleeves), pastel colours, \$3.95; dark colours, \$4.50. Both, Merry Mites in sizes 2 to 6. (Add 45c postage.) Pat-Rick, 930 Madison Ave., New York 22.



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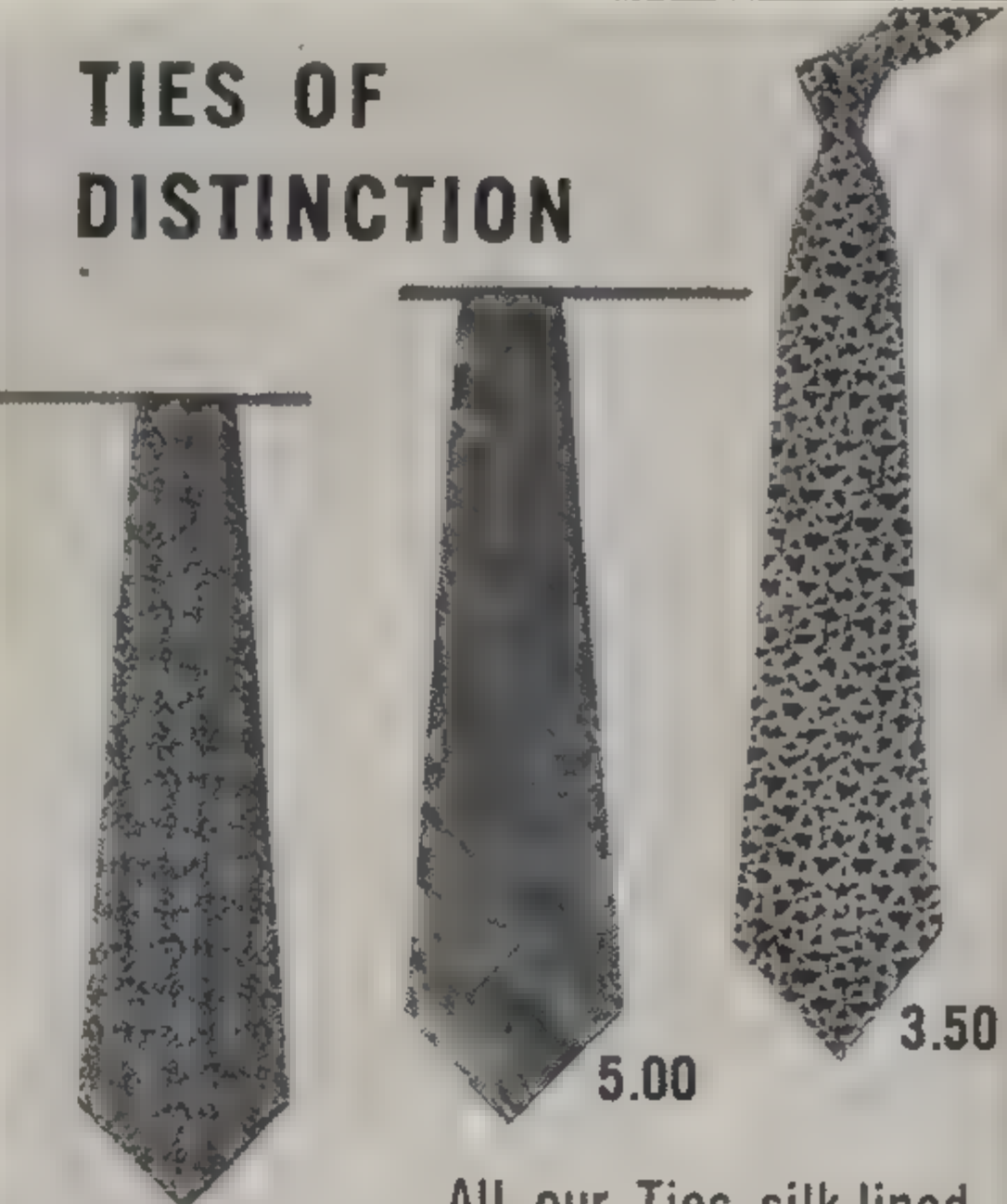


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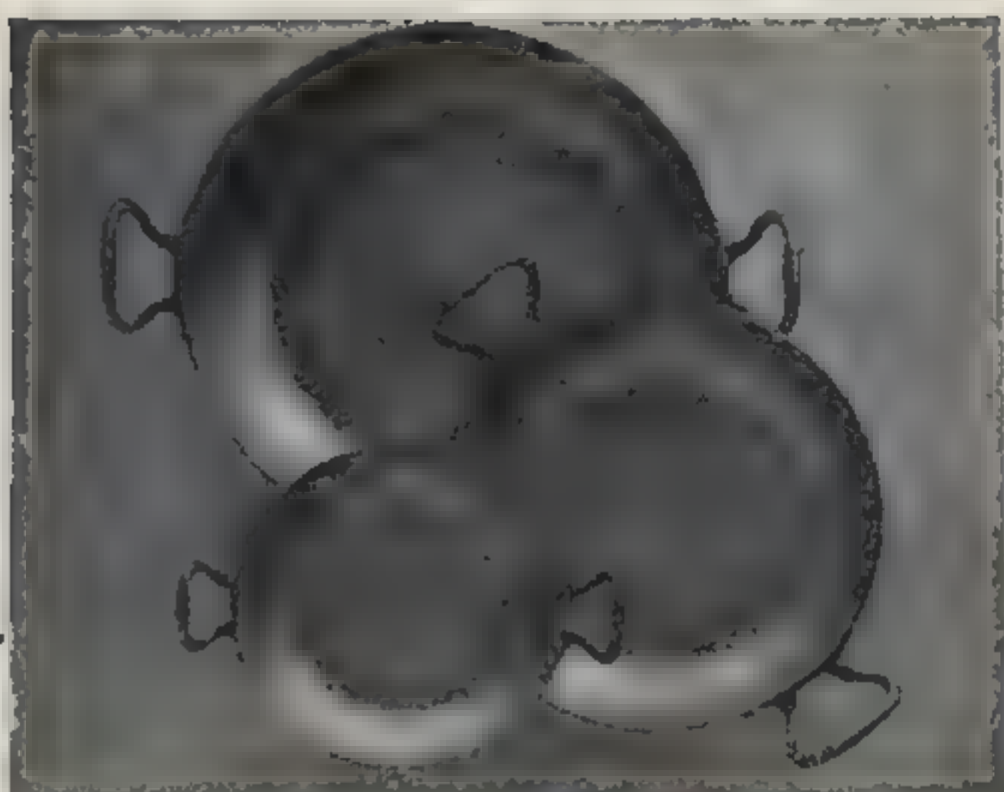
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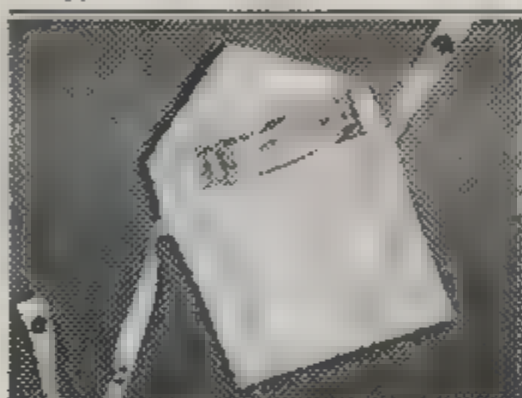
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Musical jungle gym: a brass rack that holds records of any speed, and discs of tape-recordings. The rack can grow up with a collection—simply attach another on top of it. One rack (14" high by 22" long by 9" wide), \$8.95 ppd. Leslie Creations, P. O. Box 9516, Dept. 117, Philadelphia 49, Pa.

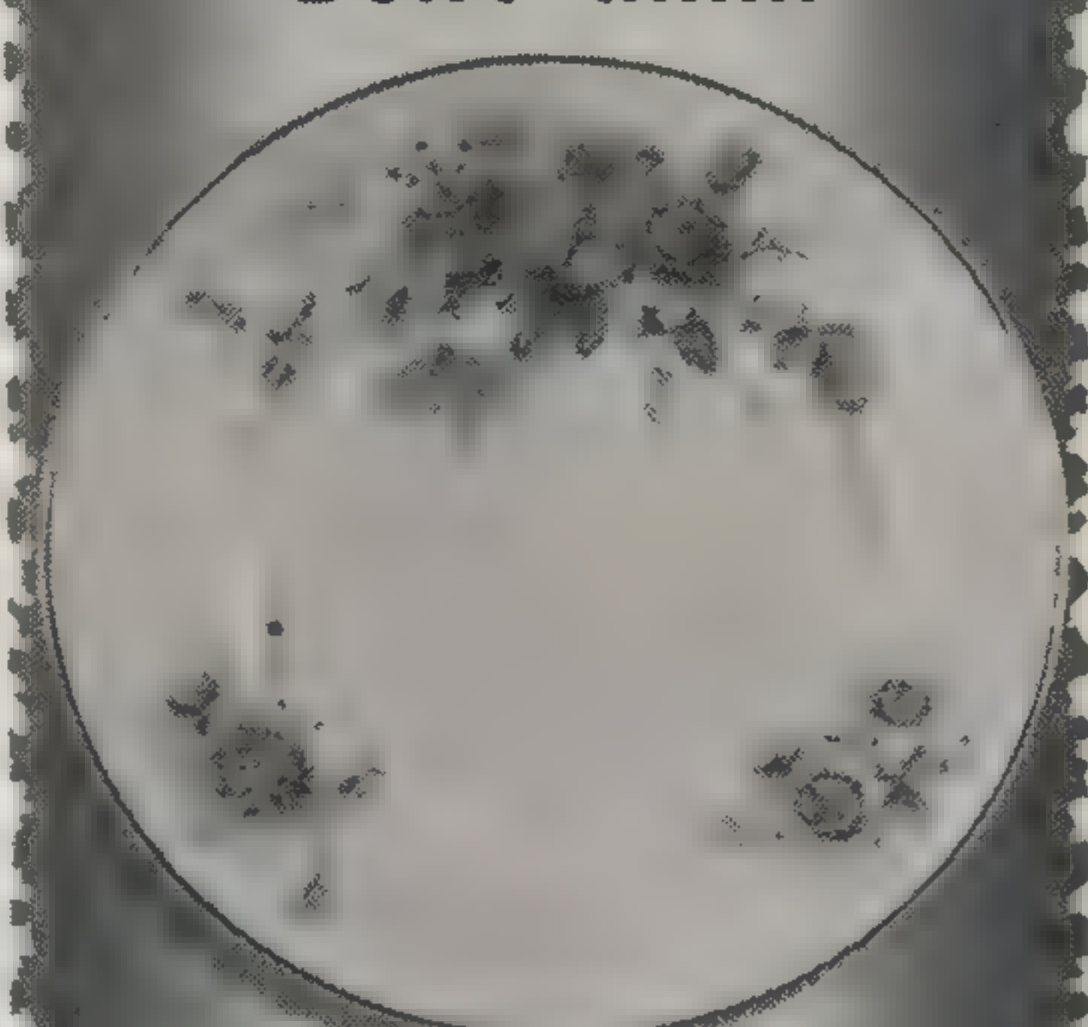


Doll's house hope chest: this set of brass miniature furniture. There are an old-fashioned lamp, a scale, fireplace tools, a ceremonial gong. From Holland, each piece is about 3 inches high. Lamp, \$1.25; fire tools, \$1.75; gong, \$1.25; scale, \$1.50. Set of 4, \$5. All postpaid. Elizabeth McCaffrey, Orange, N. J.



Good present for a country house: this Moustiers faience with the "Ballon" pattern in blue and green, on a mustard-yellow ground. Dinner plates, \$75 a dozen, \$6.25 each; dessert plates, \$45 a dozen, \$3.75 each; butter plates, \$30 a dozen, \$2.50 each; cup-and-saucer sets, \$48 a dozen, \$4 each. Mediterranean Shop, 876 Madison Ave., N. Y. 21.

English BONE CHINA



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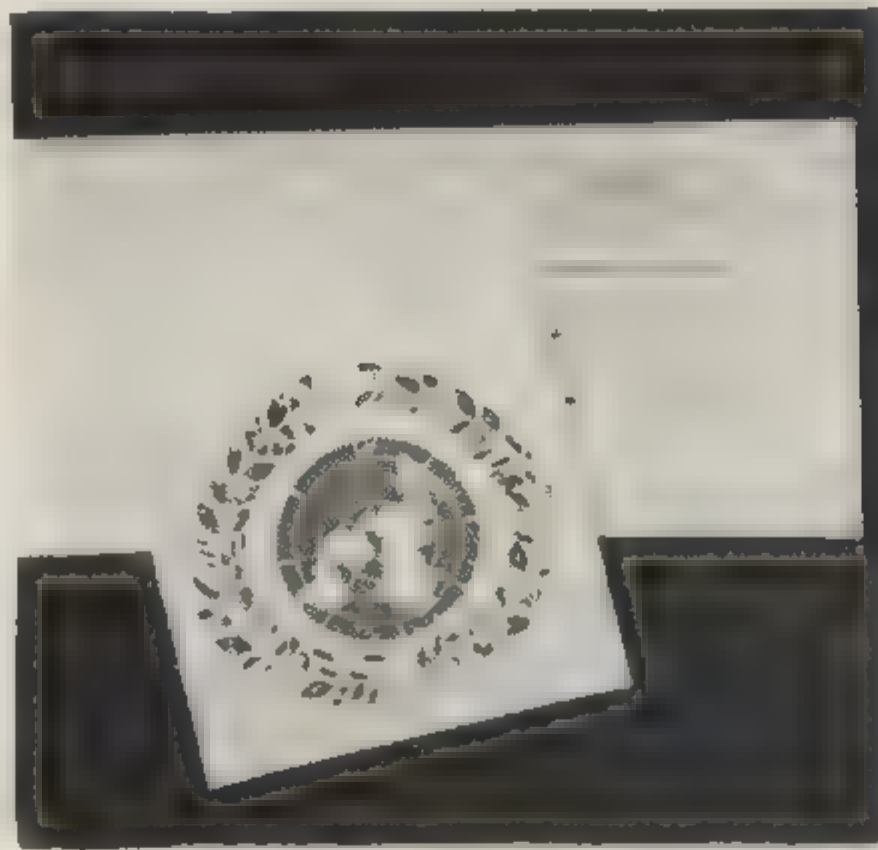
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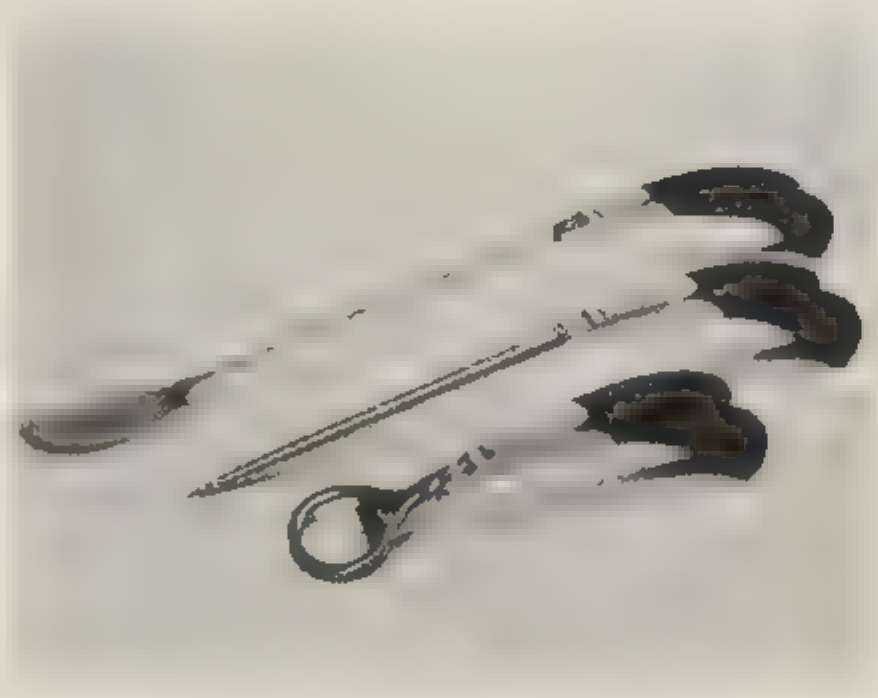


Contemporary cricket on the hearth: a brass rack and fireplace tools with the same modern lines as the new "acorn" fireplaces, many small apartment hearths. The brass rack is 21 inches high; there are four iron tools with brass handles—poker, tongs, shovel, wood hook. \$35. Black, Starr & Gorham, 594 Fifth Avenue, New York 19.



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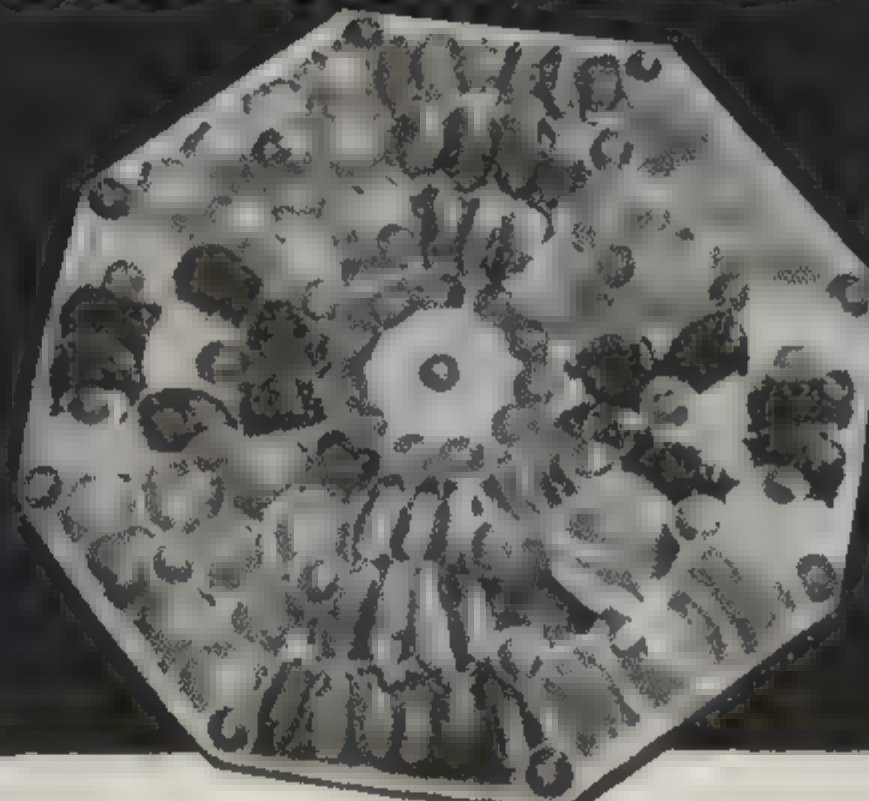
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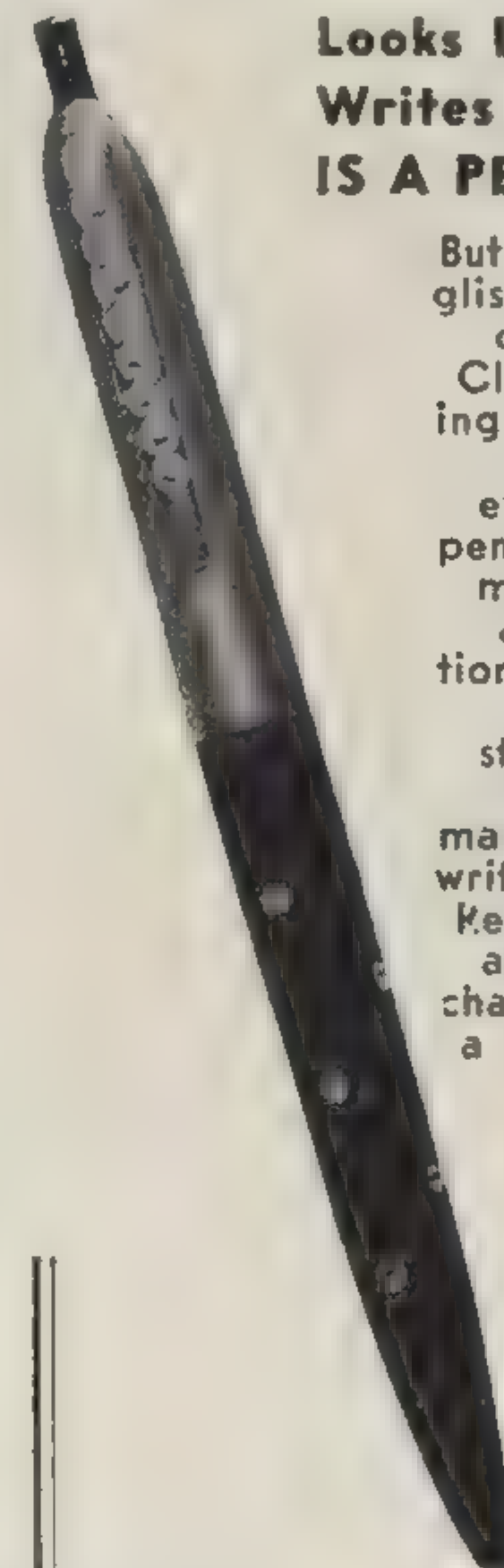
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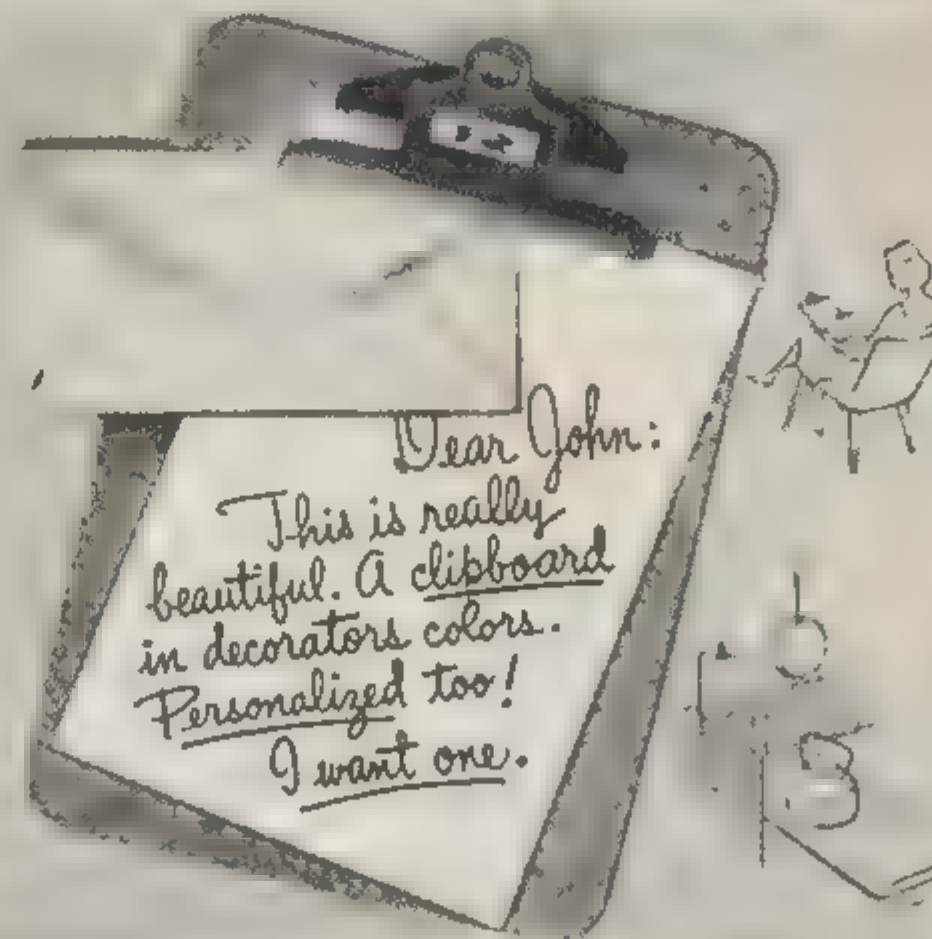
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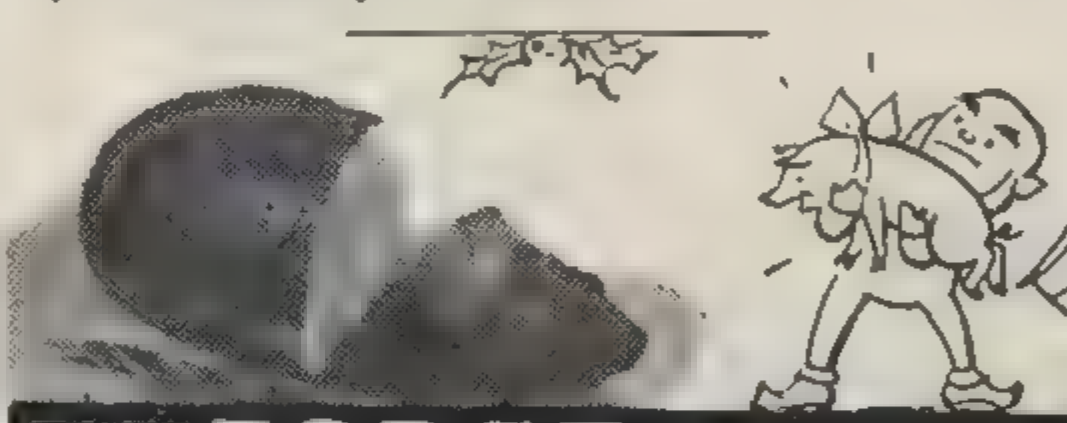
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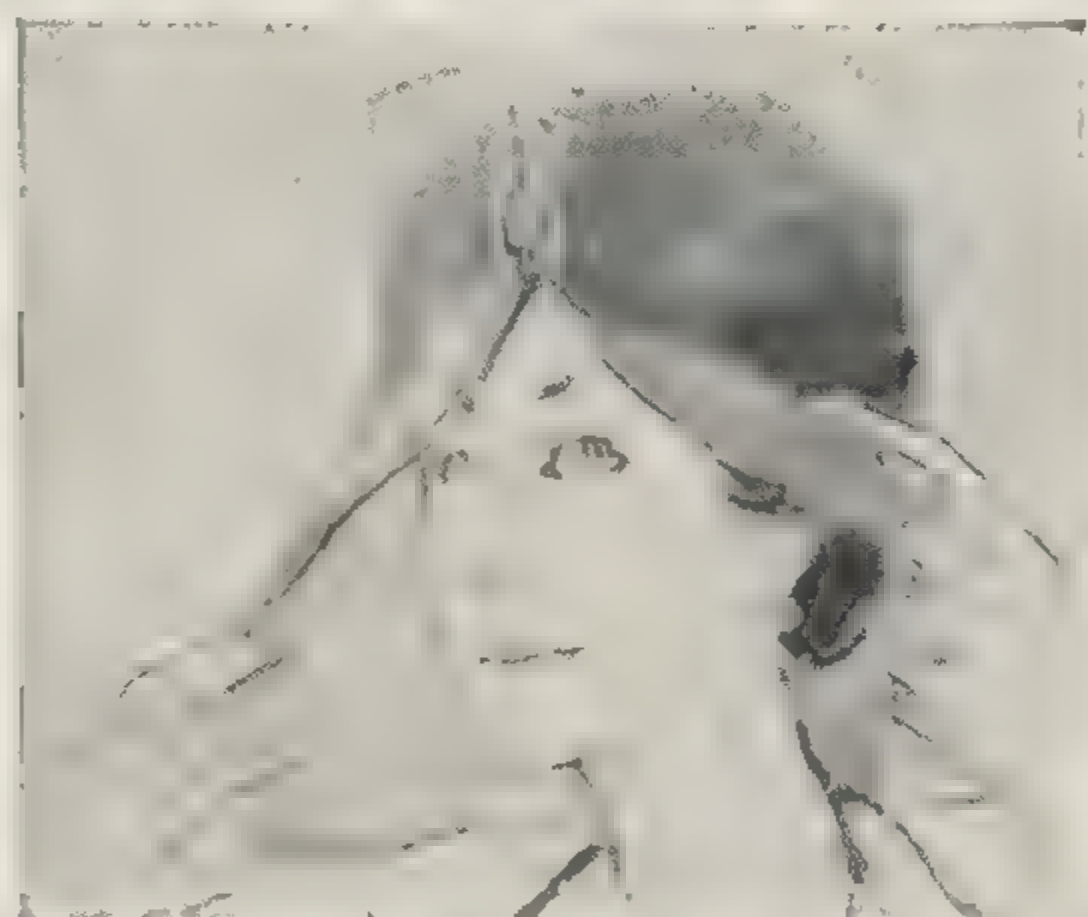
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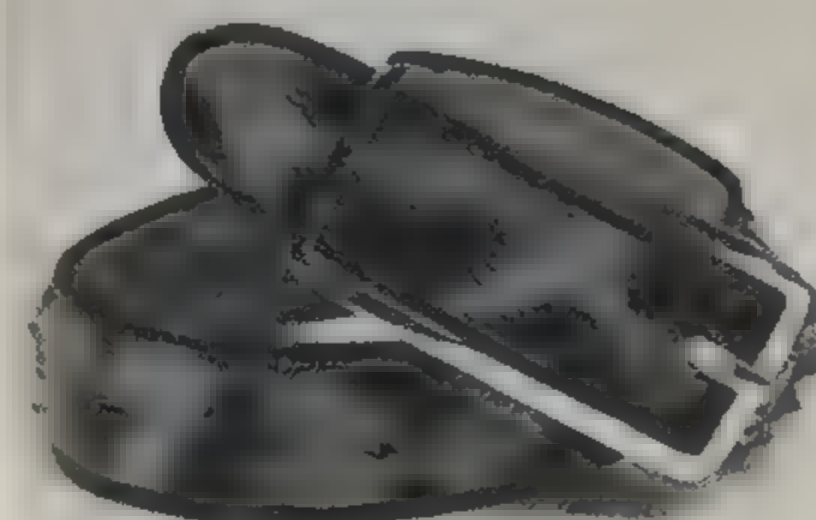
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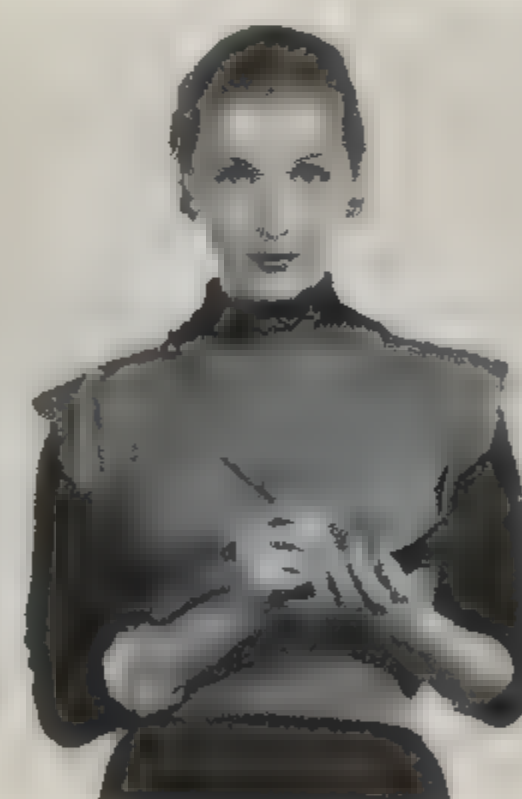


Pretty waistline: this dash of fur for Christmas giving—a leopard belt, very soft, beautifully marked, and very smart for black sheaths. Black leather binding and backing; a gold-plated buckle; about 1½ inches wide. \$13.50 inc. tax, ppd. Océ-Leopard, 244 West 39th Street, New York 18.



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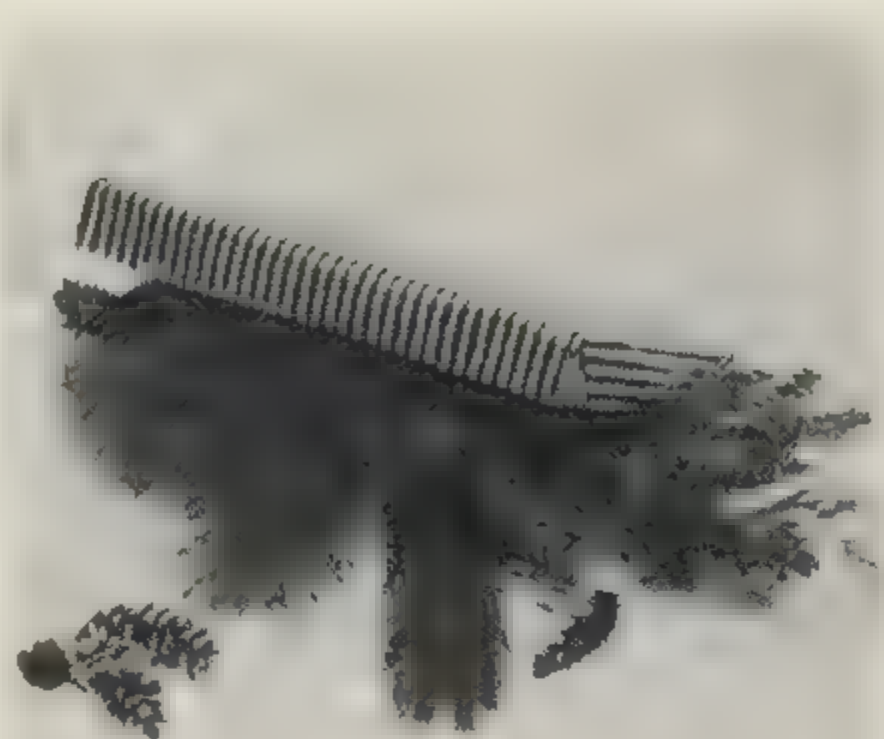
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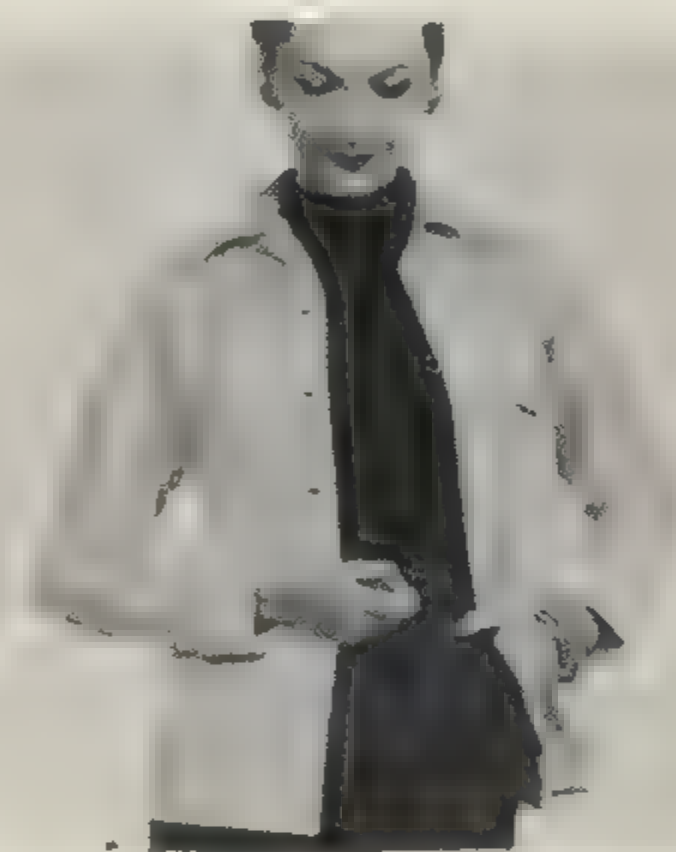
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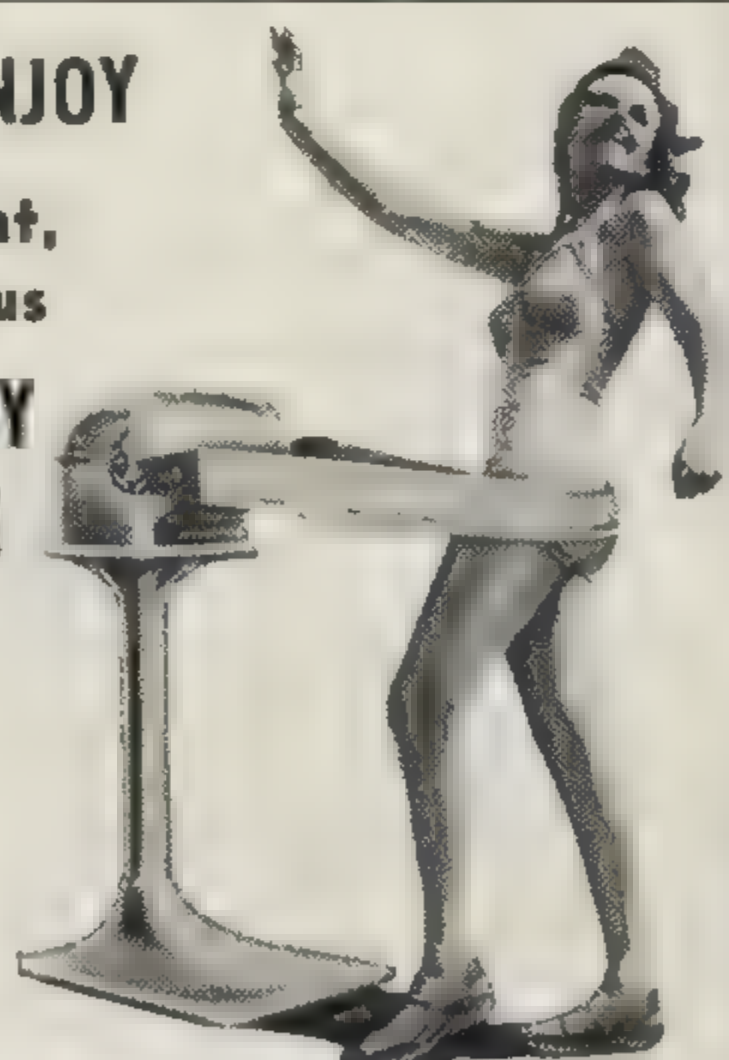


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STOCKING PRESENTS. This catalogue is 82 pages of wonderful little articles that might well find themselves in stocking-toes on Christmas morning. Many cost only \$1. Bancroft's, 1112 So. Wabash Avenue, Chicago 5, Illinois.

MESSAGE ON MASSAGE. Information in a brief folder telling about a "Health Builder" machine, useful for passive exercise—the machine does all the strenuous work. Battle Creek Equipment Co., Battle Creek, Mich.

COURMET'S GALLERY. 28 pages of every kitchen utensil a cook—from beginner to M. Escoffier—could possibly need. French earthenware casseroles; baking dishes; copper moulds and pots; Crêpes Suzette equipment; shells for Coquilles St.-Jacques; pastry tubes. Write to Bazar Français, 666 Sixth Avenue, New York 10.

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TOME ON TOYS, a large catalogue crowded with dolls, cowboy suits, games, trains, doll carriages—the presents that figure in children's Christmas lists (all these at parent-pleasing prices). Write to the Best Values Co., 318 Market St., Newark, New Jersey.

THREE WAYS TO KEEP COIFFURES in good shape: little caps for dressing, sleeping, showering, in leaflet form. Cosmeticap, Chrysler Bldg., N. Y. 17.

RELAXATION DEPARTMENT. Beach mat, tub pillow, head rest . . . subject of two leaflets by the Cromwell Company, Empire State Bldg., New York 1.

TRAVELLER'S GUIDE. Handsome leather wallets, attaché cases, passport folders, suitcases, and various addenda to go *inside* your suitcases—one is a clock that looks like a suitcase. Dale Fifth Avenue, 719 5th Ave., N. Y. 22.

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CHRISTMAS CANAPÉS, and other delicacies; subject of this booklet. Smoked turkey, turkey sausages, Canadian bacon, smoked turkey *pâté*, smoked hams . . . some in tins for cupboard longevity. The Forsts, Kingston, N. Y.

A SHORT GUIDE TO COUNTRY DRESSING. The smartly illustrated booklet of the French Boot Shop. Found in it: practically every Capezio shoe made, a number of handsome skirts, shirts, sweaters, and shorts, in corduroy, tweed, flannel, and knitting. French Boot Shop, 541 Main St., New Rochelle, N. Y.

THE YOUNG IN FASHION. An attractive booklet with pictures of children's clothes—a dress with a matching sweater; quilted bathrobes; sacques, bonnets. Then, linens for grownups. Jean Gale, 535 Madison Ave., N. Y. 22.

CHRISTMAS GLITTER in a small catalogue of gold jewellery. Much of it is Italianate with the new satiny finish. There are rings, pins, earrings, bracelets—fine presents. Georges, 550 Fifth Ave., New York 22.

GRIPPING CHRISTMAS STORY. A folder that includes information about useful gadgets, stoppers for earring backs, and such. They're all made of rubber. Gifted Products, 253 West 58th Street, New York 19.

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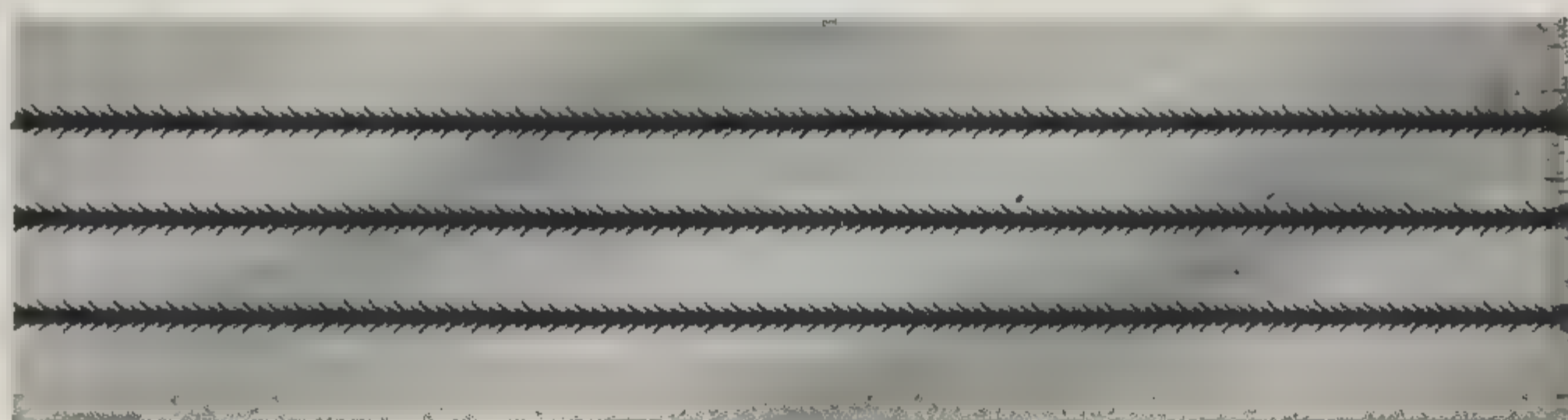
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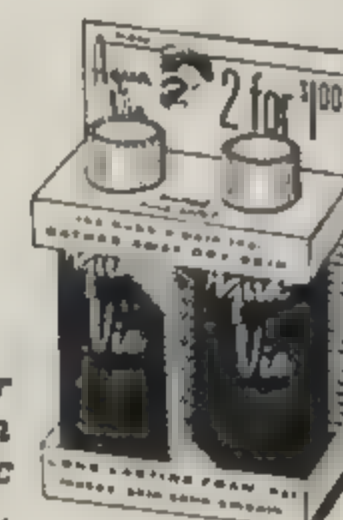
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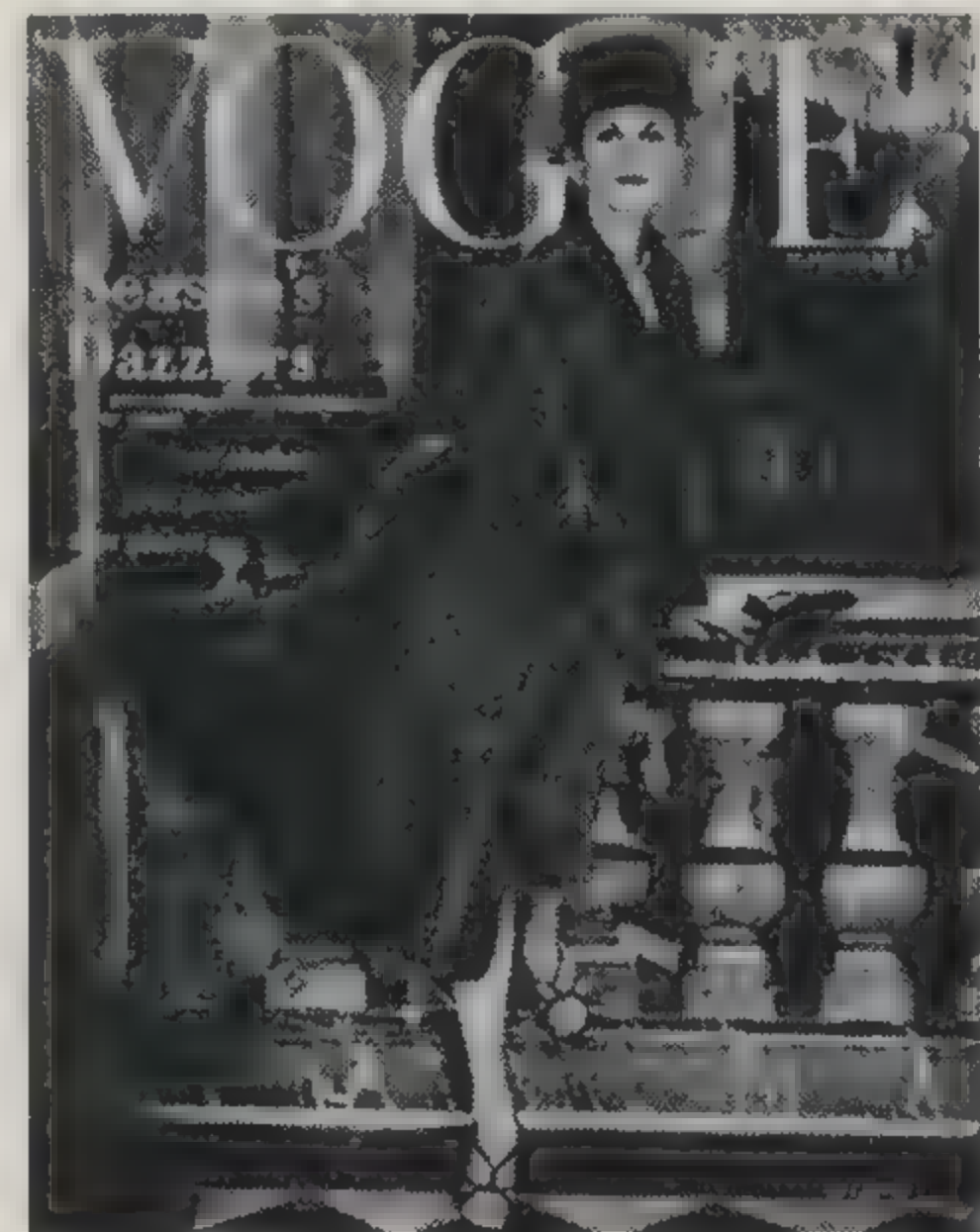
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NOVEMBER 1, 1955

COVER

First season's dazzler, Dior's: ruby velvet with a stiff tracery of embroidery—a mink-collared coat, a sheath, a deep-set casque. The setting: Marie Antoinette's staircase at the palace of Versailles, and—wholly atmospheric—a radiance of Dior's "Miss Dior" perfume.



HENRY CLARKE

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Vogue's eye view of the good new hood



PRIGENT

Wonderful new way to come in out of the wind, this winter—in the hood that's arriving as an adjunct to so many smart new city coats. It's one of those fashions that give us great pleasure to report: the fashion that springs from a great sense of common sense, that acknowledges the fact that weather *does* get bitter-cold and blowy (and that's the fact here as well as in Paris, where the fashion started)—and then goes on to do something perfectly beautiful about it. The something perfectly beautiful: late-day and evening hoods of velvet and fur and precious fabrics coming up here—above, a hood of pale-beige vicuña stemming from a coat of that rare softness (details, and the complete picture, page 180).



Dazzle— do it yourself

It's simply a question of getting your eye in—of learning to see yourself in the dress that's terrifically, not meekly, smart. Which would seem the thing to do, to seek out the superlatives. The fabric that glitters, the dramatic sweep of coat, the dress that's a spectacular streak on the dance floor—statistically, they're far outdoing the quiet little cuts and colours. And, keep the statistics in mind as you read this page, this issue. There's a new level of party dressing for the parties ahead. . . . Dazzle (notice we don't say *razzle-dazzle*) no longer is considered the province of a few "daring" women; and to identify yourself with anything less than brilliant fashion is to put your money in a cloak of invisibility.

New dazzle for cocktails, restaurant dinners: The heavy, heavenly late-day hat is the newest form of it—a huge bird's nest of white tulle or white fur, for instance, with a red broadcloth sheath; or a peach basket of tiny asters, pink and red intermingled. Or, wear a black sheath with a super-dazzle of slippers and jewels—the new Indian brocade opera pumps in red and silver; rhinestones bright with ruby beads; hair worn longish and straight but lacquered to a high light. (Count the red and white in this paragraph; it's *the* brilliant new colour scheme.)

New dazzle for dinner and the theatre: The new sparkle in short evening coats is satin—eucalyptus green over a narrowness of white brocade, beige satin over red velvet. Or, the dazzle could be a suit: red satin collared in red fox, with a red velvet head bow for a hat. And look for fantastic Persian prints on satin, embroidered velvets, in complete new costume plans—sheath, plus mink-lined coat, deep-set casque hat, all of the selfsame fabric.

New dazzle for dinner parties: In your house, with your best friends, this could be brilliant—dinner culottes of apricot satin, ruby jewellery, slippers of Turkish brocade. Or, for small dinners *chez eux* or *chez vous*, a close, floor-length cardigan, knit of Roman-striped wool, with a gold mesh belt, a dazzle of crystal-in-gold earrings. Brocades of great golden beauty are everywhere, for the gala dinners, and there's cloth-of-gold itself. But perhaps the newest of all are the pastel velvets—banana velvet, short or long, either way quite fabulous wrapped in sable and dazzled with canary diamonds.

Grand new dazzle: Rose-printed satins, champagnes, apricots; black ball dresses that are not quiet beauties but 24-karat brilliants. One is a bell of jet-embroidered velvet; several are sheaths, enveloped in grand stoles, brilliant as jewels. But, for black or strong colours, this is the newest line of all: a covered bareness, a deep neckline with the surprise of sleeves—and somehow the décolletage is all the more dazzling for them.


New dazzle in the hood

The mink coat, hooded—and, dazzling in the hood, a woman in diamonds and this pretty little necessity for good hood-grooming: a glisten of veiling, to keep her coiffure smooth for the party. Hooded coat of Great Lakes natural ranch mink, by Vergara. Bonwit Teller; Neiman-Marcus. Veil-cap, with topaz beauty marks: Lilly Daché. The diamond-brilliance: Harry Winston.



The Venetian hood;
the red-and-white idea

KRT Sonthe!



The hood—this time in true Venetian colours: Renaissance red over white satin. (Watch red and white in whatever combination this year; it's the new evening dazzle.)

Right: Ruby-red satin hooded evening coat, white satin lining. Under it, a red satin princesse dress with rhinestone straps. The costume, by Rudolf, about \$385. At Saks Fifth Avenue; Sakowitz.

Left: Crimson velvet coat (the hood can untie into a shoulder-long cape). By H. & H. Bernstein, of Estron acetate and rayon velvet, about \$60. Shirred—but sleekly—white Orlon-and-silk satin sheath by Madeleine Fauth, about \$60. Both at Best's; Hutzler's; Himelhoch's.



The red-and-white
evening idea—
carried further

Carried right to the finger tips: the new dazzle of red—here, via Revlon's just-out "Cherries a la Mode," a high-pitched, satiny red for lips and nails, with a way of making skin and hands look whiter.

As for the clothes shown here: the red-and-white fashion idea is probably the most dazzling fashion of the winter—so dazzling, in fact, one might forget it's flattering, too. These pages, a reminder.

Left: It could hardly be simpler (like a nice simple square-cut ruby): this sleekness of evening satin: moulded, almost tailored, with as pretty a neckline as is.

By Mollie Parnis, of Wm. Rose silk satin, about \$110. Barrel muff of ermine, at Maximilian.


Right: Red and white—here, jewel-like; the cool beauty of white satin and diamonds, the warmth of red. The evening coat, with back belt, Pierrot collar, by Goldberg-Weissman, of Celanese acetate satin by Cohama. About \$65. The satin on lips and nails, Revlon's "Cherries a la Mode." Ruby and diamond earrings, diamond bracelet, at Cartier.

On both pages: The dress, coat, lipstick, and nail enamel, all from Altman's; Halle Bros.; Harzfeld's; Joseph Magnin.

K. R. Bonché







New dazzler: the brocade evening shoe

The brocade shoe is big-evening news again. Here, brocaded silks, brocaded snakeskin, and red and white satin brocaded with brilliants. *Opera pumps, from left to right:* First, a very seductive stilt of red, gold Indian brocade. By Herbert Levine. About \$35. Jack Schaefer; Harzfeld's. Next, a magnificent shoe of a new Oriental snakeskin by Fleming-Joffe, brocaded with gold and silver. By Mademoiselle. About \$25. Lord & Taylor. Next, an Indian silk brocade shoe by Mademoiselle. About \$18. Lord & Taylor. Above, a white satin shoe rimmed with rhinestones, the ruby-red heel rhinestone-brocaded. By Herbert Levine. About \$75. Jack Schaefer; Famous-Barr.

Jewellery, left to right: The news—the ruby's colour, rich fashion again.

First, two bracelets in flexible pyramidal settings: one of false rubies and rhinestones; one of rhinestones. By Trifari. Each, about \$40*.

Next, a tangled bracelet of ruby-red beads, rhinestones. By Miriam Haskell. About \$20*

Above, coiled together: two rhinestone necklaces; double choker of ruby-red beads, rhinestones. All, by Eisenberg. Each, about \$15*. All jewellery, both pages: Saks Fifth Avenue.





SEASON'S DAZZLERS

Going up in a burst of excitement: theatre curtains, conductors' batons, new exhibits of paintings on the museum walls—and some of the brightest talents that ever rose in the local heavens. Here, Vogue's ten-page anticipation of 1955 at the summit—some of the dazzlers, come from far away and near, to be seen in every field from great art to little evening dresses. For fashion excitement belongs here—extends the brilliance to *both* sides of the footlights.

MARCEL MARCEAU, SOLO-MIME

A scraggle-haired young Frenchman with the profile of a Minoan statue (bold eye, large meaningful nose), Marceau set up the first flare of the season with his *Evening of Pantomime*, silent and successful as a comet. His peak invention is BIP, an imaginary Pierrot character, frustrated and wistful; a visionary, BIP plays both David and Goliath, racing with lunatic agility around a silvered screen, emerging on one side as a fragile piping David; on the other, two feet taller, as a shale-brained Goliath.

Satin coats: holiday party dazzlers

Facing page: *At the Metropolitan Museum of Art in New York, where they might shine this month at the party for the cast of the Comédie Française (there's also a Museum exhibit to celebrate the Company's visit here)—a pair of this winter's glittering evening coats.*

Far left, eucalyptus green satin, with a brown velvet lining.

By Dressmaker Casuals, \$235. Bonwit Teller. Near left, beige satin muffled in a collar of natural ranch mink. By George Carmel, \$435.

Saks Fifth Avenue. Both the casque hats: Lilly Daché. Kayser stockings.

KRT Souhé.



SABINE WEISS

DANCERS IN WAX, BY DEGAS

Poised forever in the classic ballet positions, these wax figurines modelled by Degas, the great impressionist painter, are now to be shown for the first time in America. With sixty-nine other wax figures (almost all of ballet girls or horses), they were found in Degas' studio after his death in 1917. (Many of his other wax sculptures had collapsed, since he often neglected to use an armature.) In 1919, Degas' friend and *fondeur*, Adrien Hébrard, used the seventy-two intact figures to make his famous series of bronze casts, and it was assumed that the originals had been destroyed in the casting. But Hébrard had used an ancient, Cellini-like technique by which the actual wax was protected with a second, expendable coating; the figures, still intact, were recently discovered in a cellar where the Hébrard family had hidden them in two wars. Now, sixty-eight of them are to be shown at the Knoedler Galleries in New York, to benefit one French, one American charity. Miraculously preserved, the wax is now slightly golden with time—like the footlight glow of Degas' paintings.

SEASON'S DAZZLERS

"Tiger at the Gates"

In this Giraudoux play of ideas, the highest moments come in the dialogue between Hector, leader of the Trojans, and Ulysses, leader of the Greeks—both warriors who are willing at least to discuss the vague possibility of no Trojan War. Ulysses speaks: "It's usual on the eve of every war, for the two leaders of the peoples concerned to meet privately at some innocent village, on a terrace in a garden overlooking a lake. . . . Our peoples . . . have merely given us full powers, isolated here together, to stand above the catastrophe and taste the essential brotherhood of enemies. . . . One of the privileges of the great is to witness catastrophe from a terrace."

DIANE CILENTO

As Helen, that beguiling compulsive flirt who, according to Jean Giraudoux's *Tiger at the Gates*, wasn't even an excuse for the Trojan War, Diane Cilento has made her American début. A pretty girl with a wayward voice, she has more animal spirits than technique, is as vivid on stage as a splash of red paint, leaves an ineradicable memory. She comes from a distinguished Australian family—her father is Sir Raphael Cilento, a world authority on tropical diseases, and her mother is a practising doctor in Brisbane.



The obi sheath: dazzling new fashion success

Facing page: *The slender, high-sashed dress that's been enjoying such brilliant success in Paris, now adapted for America (and due for further enjoyment here—dinner out, followed perhaps by the Philharmonia Orchestra of London, on its first American tour under Herbert von Karajan). In navy-blue Hockanum worsted crêpe, about \$80. Dress, by Larry Aldrich, gloves by Superb, Bienen-Davis bag: Bonwit Teller. Dress: Henry Harris; Hudson's; I. Magnin. Sally Victor hat.*

RAWLINGS





CRAZY OTTO

With an untuned beery piano and broadsides of Katzenjammer humour, Crazy Otto has pounded his way from the small jazz combos of Berlin into the international big time. In this country, his great record hit is a relaxed, jiggle version of "Glad Rag Doll." Behind the fuzz of false whiskers, Otto is plain Fritz Schulz-Reichel, a blond, brown-eyed mountaineering type who regards his present success as a good free ride to be enjoyed while it lasts. Actually his beer-hall piano is very like honky-tonk or back-room piano, a pleasantly off-key style that crops up on records every few years. To its basic waggling roll, Otto adds some smart professional licks of jazz. And when he appears in night clubs or on TV, he undermines his natural charm with some zany pomposity about taking the piano apart, falling off the stool, and eventually collapsing, exhausted by artistry.

ABE BURROWS' SONGBOOK

In this typical-type songbook, Abe Burrows reveals a craving for the open road and "the white winding highway and a big Cadillac to ride in," or he is rattling a sea chanty where they "main the sail, pepper the mints." Sometimes he loves sagebrush, adding lyrically "And one day I said to Old Paint (that's my wife)," and then confiding that he's from "four generations of pavement."



Brilliant stroke of fashion: the black silk sheath

Left: Black ribbed silk with a close-draped matte jersey cummerbund—slim dash, for late day and little evenings (cocktails and a pre-dinner trip to the Museum of Modern Art, to see the new acquisitions; or—the lady will please remove her hat—an evening of Shirley Booth, back on Broadway in *The Desk Set*). Dress, by Jobere, in gros de Londres by Wm. Rose; about \$90. Jay Thorpe; Giddings; Bramson's. Emme hat.

RRJ omh

SEASON'S DAZZLERS



VACCARO

MARIA MENEGHINI CALLAS

A magical, narcissistic opera singer with a dark beauty that is both noble and seductive, a curious mingling of the temple and the seraglio, Mme. Callas is the young genius of La Scala and of the Chicago Lyric Theatre, where she is now singing for two weeks. Not all critics have agreed about her soprano voice, of which one conductor said: "Callas sings in four voices, shifting them like gears from range to range; sometimes there is a crunching in the gearshift." When she sings in comedy, she has a froth of elegance, a charm of flippancy. When she sang *Medea* in a fury of obsessed rage, she sang stretched face downward on a flight of stairs. (At La Scala where there is continual jousting among the crowned heads of opera, she goes into her performances, knowing as she said, "They want my blood.") Thoroughly international, Mme. Callas was born in New York of Greek parents, is married to an Italian, lives in Milan. Last year in Chicago, between performances, she shopped at supermarkets, and cooked *pasta* and stewed chicken for her husband and her pharmacist father. Devoted to the principle of the star entrance, she once appeared at a great party after the opening of La Scala in classical white chiffon, without her jewels, but with a wreath of fresh flowers in her hair.

SEASON'S DAZZLERS



CECIL BEATON

SIOBHAN MCKENNA

A green-eyed Irish actress with a polyphonous voice that could tell a pub joke or keen at Finnegan's Wake, Siobhan McKenna is starring in the new play, *The Chalk Garden*, by Enid Bagnold. Several seasons ago in Galway she played the lead in her own Gaelic translation of Shaw's *Saint Joan*, discovering in the course of the run that Shaw himself, a few months before his death, had suggested her as the right young actress to do Joan. Last season in London the full proof of his judgment was revealed when she played the rôle in English with a broad country accent that made this revival one of the great flames of the year. Of *The Chalk Garden*, she said with Dublin wit: "The best part is that of the butler who is never seen but runs the house from his sickbed upstairs."



New black brilliance for big evenings

Right: *At the Knight Box of the Ambassador Hotel (where it might arrive, beautifully, after a holiday theatre-party), some of the new black-beauty in fashion—this close, dramatic cut of black peau de soie, sweeping to the back. By Werlé, \$285. Dress and Marvella earrings, at Bergdorf Goodman. Dress, also at Neiman-Marcus. Palter DeLiso sandals.*

Rare new glitter: apricot satin

Left: *Unexpected and beautiful new colour for a big party dress (and there'll be a wonderful party to benefit the French Hospital, at the Waldorf-Astoria next month)—deep apricot satin, falling full from a long, strapped bodice. By David Levine, \$155. Saks Fifth Avenue.*



INGE BORKH

A golden young soprano from Germany, Inge Borkh sings with a fine-textured power and bravura that have caused critics to call her, in half a dozen languages, "the best thing that has happened to Wagner since Flagstad." She sang this autumn with the San Francisco Opera Company; later sang in concerts across-country. All woodsy Nordic jollity off stage, Miss Borkh is married to Alexander Welitsch, a gay and massive baritone from Macedonia.





KRISTIN LEE



EMIL GILELS AND DAVID OISTRAKH

EMIL GILELS, a rugged, tweedy blond from Odessa, who is the U.S.S.R.'s top pianist, played his first American concert last month in Philadelphia, stirring up such a lusty storm of bravos that no one wanted to go home. Finally, after two ringing encores the management forced the issue by turning up the house lights. Known here previously by his records (taped by Angel in Western Europe), he is the first Soviet artist to play in the United States since Prokofiev came over in 1921. DAVID OISTRAKH, who is to Russian violins what Gilels is to pianos, after preliminary sorties into France, England, and Scandinavia, is expected this winter in America. In Paris, where he sent the critics into dithyrambs of joy, they called him the "Muscovite Paganini," praising his prodigious technique and warm, supple tone, and remarking *en passant* that his non-proletarian Stradivarius was a gift from The State.

DAZZLE IN A GOOD CAUSE: WASHINGTON'S INTERNATIONAL BALL

Facing page: Two young beauties who've just wrapped up a wonderful Christmas present—long weeks of committee work for the International Ball, to be held at the Sheraton Park in Washington on November 10, for the benefit of the Children's Convalescent Home (and sponsored by the Laurel Race Track to celebrate the running of the Washington International the next day). Mrs. Walter D. Sohler, the brunette in the photograph, is the former Wendy Burden of New York; now the Sohlers and their two young daughters live in McLean, Virginia. Her dress, a satin mélange of rose- and red-coloured roses, is by Samuel Winston. Blond Mrs. Stanley Rumbough, junior, wears pale-pink satin (a Maurice Rentner dress) and an incandescence of Cartier diamonds. She and her husband and three children live in Bethesda, Maryland. As Dina Merrill, she's apprenticed herself once again to the theatre—did a play at the Olney Theatre in Washington this summer; another, lately, for CBS-TV. (Dresses: Saks Fifth Avenue; Julius Garfinckel.)

Grand dazzle—of champagne satin

Above: Beige of the best vintage, pale and sparkling, and taking a wonderful new line for grand evenings (at the Metropolitan Opera's opener, *Les Contes d'Hoffman*, for instance). The cut's slender, yet springing to a beautiful bouffancy at the sides and back; décolleté, yet ever so slightly sleeving the shoulders. By Countess Alexander. Bergdorf Goodman; Nan Duskin. The bolero of Umpa blue-black ranch mink, from Ritter Bros.

SEASON'S DAZZLERS

MRS. WALTER D. SOHIER AND MRS. STANLEY RUMBOUGH, JUNIOR





Brilliant new season for black

It's a dazzler now, is black. Since Paris this autumn, it's taken on a new sort of fashion aura; now the woman in black at the party is the one who blazes onto the scene—in a streak of black sheath, or a black bell brilliant with jet, or (new theatre look, at right) in gleaming wrappings of black satin and mink.

It's a beauty still, is black, but no longer the quiet one—the one that dazzles the eye.

Facing page: The new black-beauty at Fath, black velvet bedazzled with jet, moulded from a *moyen-âge* bodice to a close, perfected bell of a skirt—and with the huge sleeves that floated like butterflies throughout this collection.

Right: Theatre black—with a great new sense of theatre. A coat to dazzle over black little-evening dresses, of black satin luxuriating in a collar of natural ranch mink. By Marquise, \$285. Bergdorf Goodman. "Misty" stockings by Berkshire. Delmanette black satin pumps at Delman.

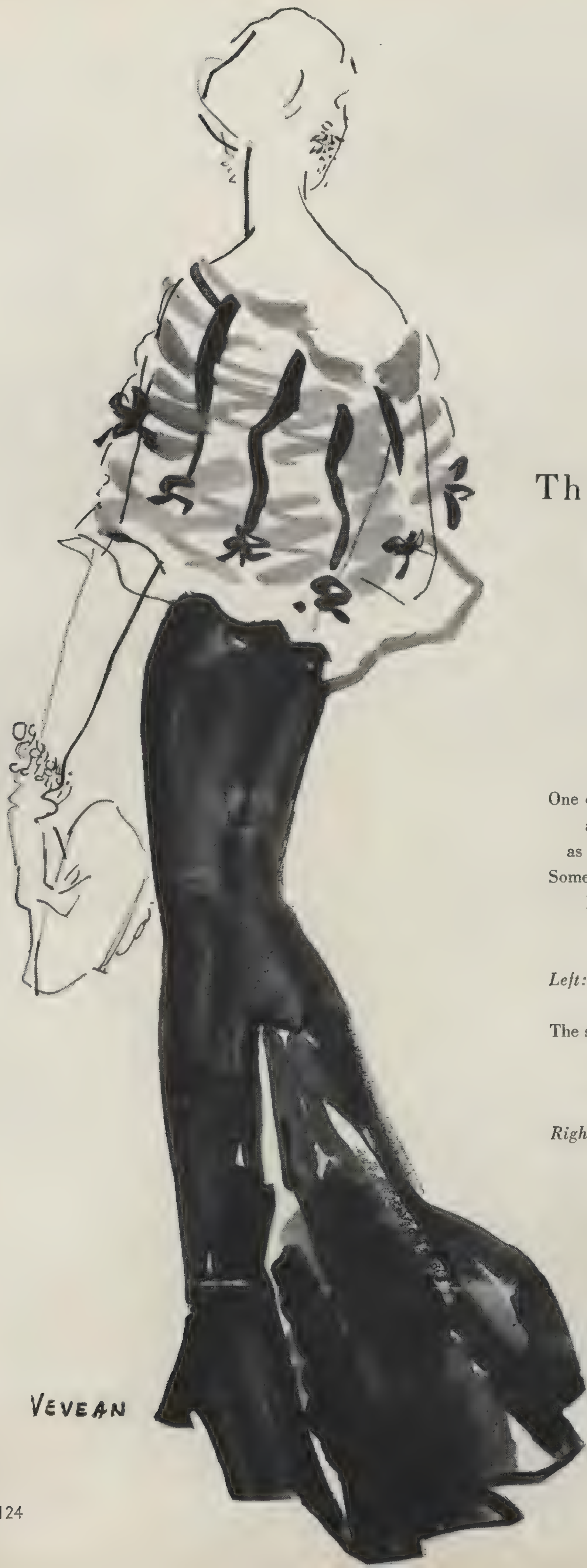


Pillar of a wardrobe: the black evening sheath

In one form or another, the black sheath goes as many places as pearl earrings (possibly because it's about as easy to wear—and as becoming). The fact that it is also a major fashion is plum—pure plum. In evening form here, these newest of all sheaths are headed for some of the year's best parties. *This page:* For the sort of cocktail parties that go on to dinner and the theatre: the sheath at its easiest. The line unwaisted and unbroken from cowl to hem—the cowl, dipped low at the back and knotted. By Sportwhirl, of Stevens wool broadcloth; \$25. Saks Fifth Avenue; Woodward & Lothrop; Sakowitz. Larkwood stretch stockings. Evins shoes at I. Miller. *Centre:* Going to dinner at someone's house, to the theatre, a party at a restaurant: the long sheath, black as wool and silk can make it, elegant as the slender line always *is*, and delicately shaped from a bosom-high waistline. Ready, at Elizabeth Arden. Evins shoes at I. Miller. *Far right:* Here, the full-evening sheath: black silk velvet, cleaving to the knee, the neckline a high square. Add the round-sleeved bolero—add a dozen evenings. This costume, by Miguel Ferreras, comes close to being a one-dress evening wardrobe. At Lord & Taylor. (Dazzle added here, at the hip: a diamond pin.)







The stole wrapping the black sheath

One of the newest silhouettes—day or night—is this:

a delicately bulky stole over a narrow sheath (a line new as it is elegant, elegant as it is ravishingly becoming).

Some of the new stoles are not only evening wraps, but evening wrappings, meant for the drawing room as well as the coat closet;

meant to create a certain silhouette, a certain effect.

Left: A black chiffon stole, a mere breath of black, given shape by black velvet bows.

The sheath—cut narrowly but to move with grace; the bosom draped, the shoulders quite bare.

Black silk faille with a centre panel of satin, the sheath, \$155; the stole, \$45.

Right: The new silhouette established by: a stole of bright red satin (firm enough to stay at any pretty angle you set it) embroidered with red flowers. The sheath, of satin, with a wide V neckline and a bow—where you see it.

The stole, \$30; the sheath, \$225.

Far right: A heaping delight of red velvet and palest pink satin, \$30. (The sheath, the same one we show sketched at the left.)

Everything described: at Saks Fifth Avenue.

The sheaths are by Philip Hulitar.

Dazzle to add: "Electrique"—Max Factor perfume.

VEVEAN



Little dinner **black** with the plus of **Paris**



Paris formula: the short black dress—this season quite newly shaped, as you see below. American practice: wearing line-for-line versions of same—like these, ready-to-wear, made here.

Opposite page: Left, current at Heim, the long-sleeved dinner dress (it goes to cocktails, too), bare at shoulder and bosom, the skirt swept well back. Of black peau de soie, about \$90. Right, a dress that floated through Dessès' collection, looking now black, now blue. Here, of black silk tulle, rippling with lace, drifting over a midnight blue taffeta underdress, about \$135.

This page: Left, Balmain's new "M" neckline—a high line that swoops wide and low at the shoulders; velvet lacing the bosom and hip. Made here in black silk tissue taffeta, about \$110. Right, a Givenchy idea, this play of black satin (the front of the dress) and black taffeta (the gathered-then-billowing fullness at the back), all shaped with satin bands. About \$110.

These four dresses are made in America by Seymour Jacobson. All, ready now at Bendel's Young-Timers; Marshall Field; I. Magnin; Morgan's of Canada; and shops listed on page 170.

FORLANO



Discoveries in beauty— new fashion preparations

Discovery: a bare-shoulders make-up.

There may be other systems; many a woman may have discovered her own—but we find the following way one of the best ways to dress bare shoulders for a shoulder- or back-baring dress. Choose the lightest shade of Elizabeth Arden's Leg Film (this product actually has the consistency of a liquid complexion lotion, but there's no oil in its base). Shake the bottle thoroughly, slather the make-up over shoulders and back; then let it set for a good five minutes. Next, buff well with a big cloud of absorbent cotton; powder, if you like, with pure white talcum powder—especially if you like the look at night of very fair skin. More buffing, after powder.

Discovery: satin complexion, before and after make-up.

This is news, not just because of what it is—but because of who it is: Yardley has produced a new "treatment" line that in itself is a sort of summary of recent complexion discoveries—namely, the importance of vitamins in face creams, the importance of the moisture clause in emollients, and finally, the importance of actual skin stimulation. What we like about the new Yardley plan is this: it's light in texture in every instance, yet seems to have a resolute base (the night cream, for instance, seems positively tenacious). The eight new treatment products, plus make-up in new colours, now at Bloomingdale's.

Discovery: for the new hat. For most women, this season's heavy-headed hat has proved to be a discovery in beauty. But for a few women, not so. (They've liked the hat—but not on themselves.) That's why

we explored a coiffure that might make all the difference; might make the heavier, deep-set hat not only possible, but also a great compliment. It's this: a French twist, but not at the usual level; a French twist drawn skin-tight at the back of the head, then built *up* and *out* an inch above the crown. This gives a new profile; gives the face a poetic, triangular look; gives the milliner something for her tape measure to take into account—the hat should fit over the French twist.

Discovery: for all. Everyone stands to enjoy this discovery (you, the people around you, even the chancellor of your own exchequer)—the discovery of the purse-size perfume *atomizer*. It does that wonderful thing: saves while spending; puts perfume into circulation where you want it and when you want it, and never wastes a drop on its way. Purse-size atomizers are standard equipment now with several of the excellent perfume houses—and with more and more women as the perfumers' list grows.

Discovery in Paris: the covered bare dress.

At right, in a quite-covered dress, this delicious new form of bareness—the most deeply-bared back in all of the Paris collections.

Comes as a surprise after a shallow neckline, after sleeves that extend almost to the elbow—and like a pretty surprise, it comes wrapped in ribbons.

Pale apricot satin, each streamer lined with dark yellow satin.

The dress, by Griffe; the perfume, most likely the rich depths of Jacques Griffe's "Griffonage."



PHOTOGRAPHED AT
VERSAILLES
BY HENRY CLARKE





The brass-bound library: jungle-gym bookcases of brass piping; on the walls, tortoise-shell leather

COLE PORTER'S APARTMENT:

COUNTRY HOUSE
ON THE 33RD FLOOR

The filtered glow of an English country house—clear, keyed-up colours and day-long floods of sun—gives this great-roomed city apartment a quality of detachment from city life. (Actually it is in the tower of the Waldorf-Astoria Hotel in New York.) The graceful curving French furniture which fills the rooms came, mostly, from the late Mrs. Porter's superb collection bought, originally, for the Paris house where the Porters lived in the 1920's. (A clustering point of expatriate gaiety, it was the scene of—among other similarly epic events—the first Charleston lessons.) In the tortoise-walled library above, three walls are banked with free-standing bookcases put together out of shimmery brass piping which sets up a fleeting thrust-and-parry of light rays. This is the Porter workroom, although the pianos, by planned paradox, are not here at all but in the drawing room since the Porter way is to write words and music straight through before the first playing. Baldwin, Inc., who designed the entire apartment, made and, in fact, invented the bookcases.

Opposite: The hall, with walls and ceilings marbled in shades of milk-and-honey; the herringboned floor, laid over acoustical mud for sound-proofing, came from an old French house. On the right wall hangs a rare Chinese bird of prey painted in the early fifteenth century; through the door can be seen the drawing room with its startlingly beautiful Chinese wallpaper.

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COLE PORTER'S APARTMENT

continued

In the drawing room (opposite) the instant dazzler is the pale-oyster wallpaper with astonished birds and magnified butterflies hovering lustrously among branches of citrus fruits—intense yellow lemons and bright bitter oranges. Designed in the late seventeenth century when other wallpapers ran mostly to floral patterns, it came from the famous English country house, Knole, the seat of the Sackville family. From Mr. Porter's own house in Paris came the two painted and tasselled *Régence* sofas (or *canapés*) partly visible at the left, and the extraordinary Louis XV sofa against the right wall. Of all the arrayed enchantments, however, the most truly sybaritic is the floor. *Parquet de Versailles*, laid over acoustical mud, it has a patina that can actually be felt through a thin shoe. And most of it, properly, is bare, with three smallish rugs, worn and brilliant, marking the main groupings of furniture. At the deepest end of the room, two pianos stand back to back; visible here, one keyboard, a mug of pencils for editing scores, and Mr. Porter's spectacles.

Number 8 in a series: This view of Wassily Kandinsky, the founding father of non-objective painting, is the eighth in Vogue's series on masters in art, all with photographs and text by Alexander Liberman.

KANDINSKY

BY ALEXANDER LIBERMAN

Wassily Kandinsky was the first man who with brush and paint painted a nonrepresentational work of art. Until that day in 1910 painting had to represent something; the artist communicated through recognizable and usually realistic subject matter. The grandeur of Kandinsky and the other pioneers of abstract art lies not in a new way of painting but in a new meaning given to the significance of a work of art. Traditional art could be understood; at a glance one knew what the artist represented. This, truthfully, had always been but the superficial aspect of art; behind the great realistic masterpieces there always hid a higher meaning that raised the portrayal of reality into the realm of universal beauty and truth. This raising, this transposing of reality, is, of course, a process of abstraction. Abstraction in art is not new; only the bad art never rose above itself and thus never achieved the dignity of a higher realm.

The revolution of Kandinsky's art was to make abstraction itself the subject of the painting. In Kandinsky's memoirs he described the actual moment of the accidental discovery of nonrepresentational or abstract art, when he was forty-four years old. Coming home at sunset from a session out of doors in 1910, his mind still absorbed by his work, he was struck as he entered his studio by an "indescribably beautiful painting, all irradiated by an interior light." In the mysterious canvas he could only distinguish "forms and colours and no meaning." Suddenly he realized that it was one of his own paintings, turned on its side. "The next day in daylight I tried to recapture my previous impression. I only succeeded half way. Even with the painting on its side, I could always find the object, but the blue light of dusk was missing. I knew then precisely that objects were harming my painting." He wrote that he felt "a terrifying abyss opening under my feet."

The thinking man of those days was torn between the unfathomable depths of his own inner world, as revealed by Freud, and the infinity of the universe of Einstein around him. It was as if the skin were the frontier of two universes receding from each other into boundless depths.

Man has known for centuries how his world of humans, animals, trees, mountains, seas, rivers, and flowers has appeared to him. Suddenly one man, Kandinsky, stood up and instead of facing outward from himself, turned around and looked into himself.

Monet and the Impressionists had first disembodied reality by painting only its appearance as transformed through light and colour. Van Gogh and the other Postimpressionists, Matisse and the other Fauves with the emotional unreality of their colour transpositions, had gone much further than the Impressionists in imposing over nature the artists' inner vision. Cézanne's attack on form, his rhythmic deformation of the human body, and the structural revelations of his still lifes and landscapes led directly to Cubism. Picasso and Braque followed Cézanne's teachings and their

many-faceted crystalline explosions finally destroyed the myth of the sanctity of the object in art.

Each generation of painters had gone a step further than its predecessor. Once the object used as the subject of a painting was tampered with, distorted for purely pictorial reasons, it was inevitable that one day someone would throw the switch all the way over and make pictorial necessity "become the purpose of Art." "The true subject of a picture is painting," said Kandinsky. His eye and mind were ready for the "accident" that was to start the abstract, non-objective, nonrepresentational revolution that has dominated the art of our day.

Kandinsky, a Russian aristocrat with perhaps Mongol ancestors, deeply imbued with religious and cultural traditions, arrived, around 1900, in an ultra-civilized Germany where metaphysical and scientific searchings were flowering. There, a combination of Russian mysticism and Western aesthetics prepared him for the great discovery of non-objective art.

Wassily Kandinsky was born in Moscow on December 5, 1866. His parents came from Siberia, that part of Russia that is in close contact with the Orient. Kandinsky studied law and political economy, and at twenty-three he went on ethnological expeditions within Russia. He ended his scientific career at thirty-four when he decided to study painting in Germany. Kandinsky is a rare case of a great painter who came to art as a formed man, without having spent his youth in the study of art. He did not have to forget what he had learned in order to find himself. His was an unprejudiced mind and an "unspoiled eye."

In 1914 at the outbreak of the war he returned to Russia, there to teach at the Moscow Academy of Fine Arts. After the Russian revolution he went back to Germany, and in 1922 he joined the Bauhaus in Weimar, that creative school whose principal purpose was to find through art and technique the answer to the aesthetic demands of the modern world. For ten years he was a vital part of that extraordinary, fertile international group of painters and architects: Lyonel Feininger, American; Paul Klee, Swiss; Kandinsky, Russian; Moholy-Nagy, Hungarian; Walter Gropius, German. In 1932 Hitler closed the second, or Dessau, Bauhaus, and life for a free creative man became impossible in Germany. In 1933, Kandinsky went off to Paris, to live there until his death on December 13, 1944, at the age of seventy-eight.

Throughout his life in Paris Kandinsky and his wife, Nina, lived in an extremely modern apartment on the banks of the Seine in Neuilly. That high apartment building, one of many identical structures, is white outside, white inside, with red carpets, shiny red lacquered doors, and immaculate modern elevators. Madame Kandinsky, a frail, serious, attractive woman, still lives there.

She has preserved and treated the apartment as if it were both a museum and a shrine. Not one object is allowed to be moved from the place where he left it.

There is no real studio in this apartment. The largest room, formerly a living room, was made into his workroom. Its walls are a clean medium grey. On a large desk-table next to the window there still is a typewriter, a crucifix, a rose, and neatly aligned pencils, knives, and pens. Several ikons hang on one wall; Russian mysticism prevailing alongside a stark orderliness. There are several hand-painted Russian peasant sculptures next to a Tanagra figurine. In front of the desk are a gramophone and Kandinsky's armchair, covered with a sheet. No one has sat in it since his death.

Order, cleanliness, and method pervade this room where Kandinsky worked during his ten years in Paris. Bottles, glasses, jars of coloured powder are meticulously stacked and classified on shelves. Kandinsky mixed his own colours with a chemist's tools and a chemist's precision. Opaque white jars are lined up on their particular shelf, transparent jars on another shelf, next to glass retorts, white china crucibles, pharmaceutical flasks. Immaculate brushes are next to neatly stacked cartons of paints and columns of empty cigar and cigarette boxes which he used as miniature filing cabinets. On top of a bureau stands a glass vase filled with odd pieces of string, collected throughout the years; their neatly tied knots and varying textures create a three-dimensional pattern through the transparency of the glass.

Two large strikingly different canvases stood, the day I was there, on traditional brown wood easels. One was a 1906 pre-abstract landscape, the brilliant irregular areas of pure colour clanging, as if through pure physical contact on the canvas a sound could be heard. This exacerbated expressionism created an indescribable sense of sound and motion. The barely recognizable human forms seemed unreal.

Next to this image of passion was a serene geometric composition, "Two Green Dots," painted in this studio. Here the artist created beauty not through passion, as in his earlier canvas, but through serene contemplation. The melodic unfolding of the composition makes the eye travel across the surface of the painting. In front of this Kandinsky painting the eye seems to listen. Kandinsky constantly surprises, caresses, charms, intrigues, purifies the experience of the eye. In each small area of the large canvas there is enough inventiveness to be the subject of a whole painting.

A three-paned window in the workroom opens out on a magnificent view. From the six-story height one has an immense bare vista, dotted with factories and tall chimneys, of the Seine with its boats and bridges. Such a spacious, luminous perspective apparently satisfied Kandinsky's need for escape into space, for adventure into distance. It gave a tangible feeling of space perspective, one of the deepest preoccupations in this master's work.

A door separated Kandinsky's work from everyday life. The entrance hall and the kitchen door were near his easel. He would have heard any ringing of the bell, any movement of a servant. But these intrusions did not seem to disturb him. Kandinsky knew exactly what he wanted to do with a painting; he visualized it before the very first sketch and rarely departed from his first inspiration. It was this security, this absolute control over his vision, which permitted Kandinsky to create among disturbing realities. A great self-confidence buttressed the security and the precision of Kandinsky's work. He did not need to withdraw; his studio was no different from the other rooms of his apartment; his work was not disturbed by the life around him, just as his art was not concerned with the material. The cars that drove by, the boats on the Seine, the smoking chimney stacks in the distance, never intruded into his painting. There was no tortured struggle between his life and art because Kandinsky left the reality to reality.

Madame Kandinsky and I were drinking tea in the small dining room with its neat black and chrome chairs and its table designed in the Bauhaus days by Marcel Breuer. These tubular *avant-garde* pieces, forerunners of the modern furniture that has since flooded the world, were a reminder of the Bauhaus' pioneering days. In the next room, hanging on the white walls, were Kandinsky paintings, and near them, two small canvases by Douanier Rousseau, that favourite painter of many great contemporary artists. Kandinsky needed a glimpse into Rousseau's direct, naïve perception of reality; the further he strayed in his own research,

the more he delighted in the Douanier's primitive, unspoiled vision.

Nina Kandinsky has a prodigious memory and an intense consciousness of her husband's greatness; they were married in 1916 and until his death they were never separated. She shared with him his constantly uprooted life and knows firsthand the intimate history of the birth of modern art.

"Kandinsky used to say," she said with a smile, "if it were up to the painters' wives to erect monuments, there wouldn't be any space left to move." Through her admiring description, the image of Kandinsky, the man, and the great artist, emerged. This was a unique unreeling of recollections and an intimate glimpse into the small details that make up the climate in which an artist's creative life develops.

"An aristocrat, an extremely sensitive man, always considerate of others and generous, Kandinsky could not stand anything Bohemian. For him Bohemia and all it stood for was just bad taste. He hated dirt, often saying, 'I could paint in my white tie and tails.'

"He knew how to enjoy things, the way children and the pure in heart do. He could laugh until he cried. He always seemed the youngest in any group. He radiated optimism and great wisdom, but above all he knew how to communicate his strength to others. He saw the positive in everything.

"His daily timetable was leisurely. He would get up at nine, take a bath, then breakfast. This was the sacred moment of the day. From 11:00 A.M. to 12:30 P.M., work in the studio, then a walk along the Seine. He needed the constant presence of nature.

"He, the abstract painter, would say, 'Now I can love Nature even more. I do not see it any longer as a model; I admire it and just enjoy it.'

"Lunch was at one o'clock; if tired by the morning's work, he read detective novels. After lunch, rest; then a Russian tea and more work in the studio until dusk. He liked to have friends for dinner, but hated unexpected guests. After dinner he would draw and read; Dickens especially calmed him.

"Sometimes he listened to the radio or played his records. Music was always his principal relaxation, especially symphonic compositions. As a youth he had studied music; he could play the piano and the 'cello. His favourite composers were Beethoven, Bach, Moussorgsky, Stravinsky, Prokofiev.

"When he went out he liked only the good restaurants.

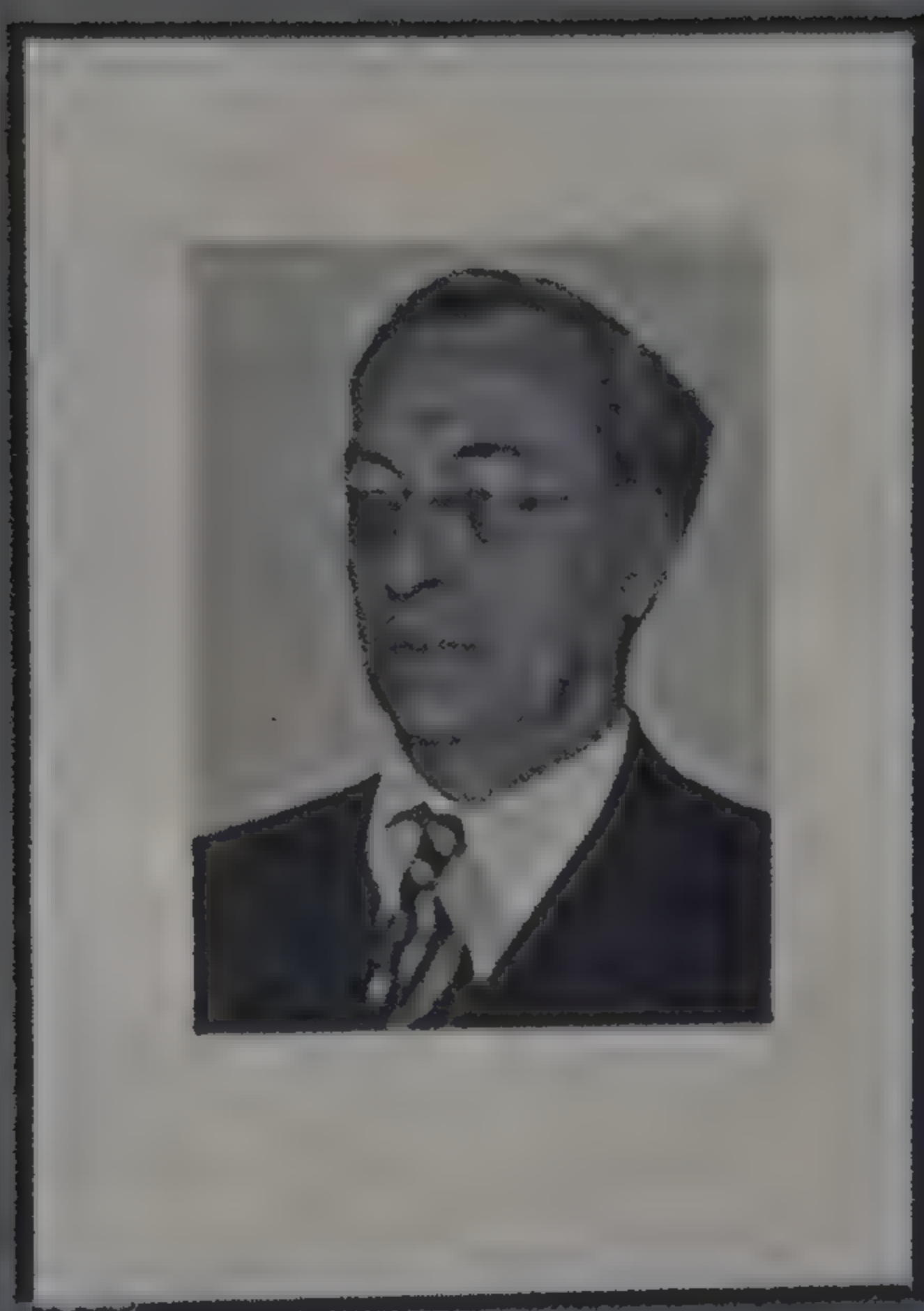
"His years at the Bauhaus were happy ones. There his friendship with that other great master of modern art, Paul Klee, developed; Klee an introvert, Kandinsky an extrovert. When the press attacked the Bauhaus and Kandinsky's art, Klee came and looked at the abstract 'Composition VIII' and said, 'It is a thing of genius.' Kandinsky knew that an artist should find a lesson in the public's lack of understanding. 'I am very happy that abstract art is not recognized; it is a sign of strength.'

"Deep in himself Kandinsky, who spent the major part of his life outside Russia, felt always Russian. He was stamped for life by his childhood memories of ancient Moscow with its walled Kremlin, hundreds of Byzantine churches, and the exuberant unbridled fantasy of its Oriental Slav architecture. The roots of his art are in the Russian ikons, the religious images of the orthodox faith. Although he was religious he (*Continued on page 172*)

KANDINSKY'S PARIS STUDIO

(shown on the next two pages), just as he left it at his death in 1944. On an easel next to his carefully arranged painting cabinet, which he called "my keyboard," stands a large, serene composition, "Two Green Dots," painted in 1935. The two oils under glass, done in 1911, are some of the first abstractions ever painted. The photograph on the wall is of Kandinsky, taken in 1933.







Faille with a velvet frieze

Left: A dress to wear to the biggest party of the year—anywhere. It's Lanvin-Castillo's imperious beauty of cream-coloured faille (that makes any skin look like cream-coloured satin), the off-shoulder sleeves and border frieze of crimson velvet. The little stole, part of the regalia, is velvet. The dress itself, of Celanese acetate and cotton faille.

Satin with a rush of roses

Right: Satin printed with enormous roses and shaped to the new serenity: the shoulders bare but not bared; the whole, a dazzler on any dance floor (and it might dazzle in a good cause on November 18 at the Fan Ball, to be given at the Plaza Hotel for the Children's Cancer Fund of America). Of pale-blue satin massed with blue roses. Ready at Elizabeth Arden. Pearl and diamond jewels: S. G. Barnett.



PRIGENT





The pale dress:
satin, or somewhat

Sweetness and light here of a very sophisticated order: the pale dancing dress of, or lit with, satin; to be the "other dress" in a closet of black and strong colours. These, of the palest pink and blue, each shaped serenely, made for dancing—and each under \$100. *This page, above:* Meeting on the dance floor this season: satin and chiffon. Chiffon misting the bosom and hem, satin bearing out the waltzing line. It's pale-pink Skinner satin of Estron acetate and rayon. About \$90. Slippers? Try orange. Weiss bracelet: Altman's. *Right:* To dance in... a quiet flow of pink faille, glistening in an orderly way with a satin bow and banding on the open pleat. Rayon-and-cotton faille, about \$90. Slippers? Pale satin. Gale earrings: Arnold Constable. *Left:* An all-satin dress, newly wrapped at the waistline (where *did* that waistline disappear to?). Palest blue Skinner satin of Enka rayon and acetate, about \$90. Slippers? Royal blue. La Tausca jewellery: De Pinna. *All dresses* by Sylvan Rich for Martini, at Bonwit Teller; Wanamaker's, Phila.; Hutzler's; J. W. Robinson. And, new dazzlement to add: Bonwit Teller's own "Private Label" perfume. Scene here: the Hotel Ambassador.



THE COOK'S STORY

Crème brûlée and a dash of murder

By Elisabeth Ayrton

I always cook in the same way; carefully, never hurrying though I am not slow; tidily, arranging the things I want before I start and clearing them quickly away. I have always cooked like this since I was fifteen and my mother was brought to bed of my sister Armande.

My mother cooked for the little restaurant which she ran in conjunction with my father's café. In her time, it was the only one in the town—a small town, rather high in the mountains, with a little, fast river. She did not charge much and was not very careful about her profit and the food was always good, for it was what we had ourselves at a separate table in the corner. My father ran the café and *tabac* and grew some vegetables and helped his mother with her farm at vintage and harvest and when they were shorthanded and looked after her accounts. Naturally I had helped my mother ever since I could remember, but until she was confined, I had never cooked and served the whole *déjeuner* alone.

The summer I was twelve, my aunt, who was our Comtesse's cook, offered to have me in her kitchens to do the vegetables and learn what I could in the two months that the family would spend at the château. My father was against this, saying that if I could not learn from my mother to cook all that was necessary and be useful at home at the same time, I was a fool anyway and not worth teaching. But my mother, who had always clear sight and ambition, persuaded him, for she said her sister was a real cook, by nature and from her training under the old chef at the château, now dead; and such are rare. This would be a fine thing for me that would cost them nothing except a little more work for her and might at any time bring a great return.

She was right, for it was in that summer, and the two following, that I learnt to understand the classic cuisine,

which nowadays is prized because, as well as being the best, it is becoming hard to find. I learnt many dishes and exactly how they should look and smell and taste, for those three things are separately important. Everything that was cooked, my aunt made me taste, for she said that no one can be sure of a dish he has not himself tasted. She said that a real cook, who knows what he is about, even tries to taste, as far as he can, in the persons of the most important people he is cooking for and not only in relation to his own palate. For instance, if there is an old man who has lived much in the East, he will want dishes overseasoned.

My aunt spoke always as though all cooks were men. She was kind and brisk and wore always the white coats and aprons and the tall hats of the old chef, her master, who had taught her in these same kitchens and in the Comtesse's household in Paris. They were too big even for her bulk and she looked very strange, but she said they brought her luck; wearing them she could never spoil a dish.

One morning, the Comtesse came down to the kitchens and my aunt brought me forward and said I was her sister's child, Gabrielle; and added that it was I who had the family gift for cooking in this generation and that I would make a good chef one day. All the way through she referred to me in the masculine gender. The Comtesse looked at me strangely and laughed very much, because my hair was very long and blond, although it was tied tightly back, and my figure by then was developing well.

By the time I went home, after the third summer, I had learnt all the language of the cuisine and to follow any recipe. My aunt had even entrusted me to make alone the sweet for a luncheon party, which was to be a *Crème Brûlée* and must be made the day before. This, though it is a simple recipe, needs a certain skill and attention in the beating of

eggs and cream. You must bring to boiling point, stirring all the time, two cupfuls of thick cream and you must then allow the cream to boil for one minute exactly. At the end of the minute, you must quickly take the cream from the fire and pour it very slowly, in a long stream, so that it cools a very little as it passes from one pan to the other, onto four egg yolks, which have been well beaten. All this time you must beat it constantly.

It is better, for this part, to have three hands, but you can manage with two. Then you must put the blended eggs and cream over a saucepan of water or in a double boiler and cook it for five minutes, stirring a little, but gently now, not beating but rather moving it. Then it must be poured into a buttered, shallow, fireproof dish and after that disturbed as little as possible, while it chills for two or three hours in a refrigerator. Then you take it out, cover the whole top very evenly with a layer of brown sugar a quarter of an inch deep, and put it under a hot grill, watching it until it has caramelized. Then you put it back in the refrigerator until you are ready for it. It should have a crust of toffee, crisp but not hard, all over it, which you can crack by tapping with a spoon. You can see that it is not difficult or tedious to prepare but you must be careful. For me all creams and sauces have always behaved well and this sweet was perfect, neither liquid nor solid, smooth as velvet.

My aunt had told the Comtesse that I should prepare it, and when they had eaten it, we were both sent for. The company laughed very much at the sight of the pair of us, for my huge aunt was in her chef's coat and hat with a clean apron and I had my long hair pinned on top of my head and a great apron that came down to my ankles, over my short skirt. The laughter was very friendly, however, and they drank our healths and one of the gentlemen called me over to drink from his glass and would have kissed me, but my aunt took my arm and pulled me away.

My mother was never quite well and life became harder for me. My father was a cold, fierce man and very angry that his wife's health should fail; he would not spare me anything, nor give nor hire extra help, though my mother cried in her bed and my grandmother, the only person he feared, scolded and even cursed him. So I looked after the baby and cleaned and cooked and the standard of the meals did not drop, or so the regular clients were kind enough to tell me. And in spite of the hard work, I grew tall and well-shaped, as they were also kind enough to point out when my father was occupied. And then, when I was sixteen and a half, great changes came and all our lives were altered.

First, my mother died. She told me my father would not remarry. But if he did, I should leave home at once and go to my aunt whether at the château or in Paris and, if I could, take Armande with me, but if not, go alone. She was wise, I think, in what she said, but as it turned out, there was no need; it was I who married and not my father.

Just before my mother died, a great change had begun for the whole town. A new section was to be built on the main road between Paris and the coast. What it meant

to us was that all the main road traffic would directly pass our café.

Gangs of workmen from the new road came to us for their drinks and cigarettes and some of them for meals; and when the gangs increased, we boarded several; they paid quite well and I could save a little.

We had the house full the week my mother died and they were very quiet and good and played with Armande and left me alone and on the day of the funeral they begged me not to cook for them. They would eat bread and cheese and those who lived with us would come back only to go to bed. I gave them soup, however, and some cold meat. My aunt, who had come down from Paris for the funeral, approved of this.

She begged me to leave with her, not waiting for anything. She could place me well in Paris and have little Armande looked after. If I stayed here with my father I would have to work my looks and my life away. But when I told her about the new route passing our door and that I wanted to stay and work up the café a little, she changed her mind. She said that, after all, hard work never hurt anybody and that I should try to marry a good man with some experience of hotel work, while my looks lasted.

When she was gone and all the rest of them and my grandmother back to her farm up the hill, I walked round the silent house and though I cried for my mother, I thought what could be made of it and what I would do if I could get my father to agree to some improvements or if I could get him out of the way while they were made.

Some weeks after this, three gentlemen from Grenoble, contractors for the route, asked for dinner and beds. They drank *pastis* and joked with my father and I set them a special table in the window while I thought what I could do about their dinner. I gave them the *pot-au-feu* which I had on the stove for everyone and which was good enough and I had some trout from the river and these I grilled with almonds.

To start with, I gave them the *Omelette Royale*, which was a speciality of my aunt's, and which I make well. You grate finely two ounces of hard cheese—Parmesan is best, of course, but I had only a kind of goat cheese from the neighbourhood—you melt this in an ounce of butter in a thick saucepan over low heat, beat it smooth and thick and stir in a cupful of heavy cream; then you heat and stir the mixture till it thickens a little; this is the tricky part, as it must not boil or it will curdle.

You stand it on one side, while you make an omelette—two eggs for each person, whites and yolks beaten separately and then put together—you make it rather firm, so that it holds its shape well, fold it over, put it on a hot plate, cover it with the cheese sauce, then a tablespoonful of cream, then a thick sprinkling of grated cheese. Then you quickly put the whole plate under a very hot grill, while you are making the next omelette, until the sauce is bubbling and just browning, the grated cheese just melting and losing its form, and the plain cream a (*Continued on page 168*)

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The 1956 conventions as though they were tomorrow. . . . Jean Renoir's new movie, titled, even in France, *French Cancan*, with almost all the shots so nostalgically Paris that they look as though Pissarro, Renoir, Monet, Lautrec had been his team of art directors. . . . The sign on a New York detective agency: "Husbands, Wives, Lovers Traced." . . . Margot Fonteyn's wiry, furious "Firebird."

PEOPLE ARE TALKING ABOUT... The menacing but beautiful effect of Boris Aronson's sets for Arthur Miller's *A View from the Bridge*, two one-act plays, of which the second gives Van Heflin a chance to show the buckling of a man under emotions he doesn't even understand; only a little purple poetry, here and there, gives away a kind of unfortunate pretension in the Miller writing. . . . *The Book of Little Knowledge*, by Goodman Ace, a combative, brilliant TV humorist, who suggests this commercial: "Four out of five doctors have studied medicine." . . . IBM's new "Giant Brain 702," which costs \$445 an hour to rent.

PEOPLE ARE TALKING ABOUT... Peter Pratt, the thirty-two-year-old baritone with The D'Oyly Carte Opera, who does the Lord Chancellor, Ko-Ko, and Major General Stanley with a dry delight, remembering that they are really parts and not the whole show. . . . "700 Years of French Drawings" at The Art Institute of Chicago, where one of the Louvre drawings is Seurat's "Study of Monkeys," made when he was working on the monkey in his great painting, "La Grande Jatte." . . . John Gunther's *Inside Africa*, an enormous, honest, sometimes carelessly written, sometimes precisely stated, organized bouillabaisse that is continuously surprising; he offers the information that Edgar Sengier, president of the Union Minière of the Belgian Congo, shipped secretly, and on his own, more than one thousand tons of pitchblende, containing uranium, to New York in 1940—had it ready and waiting when the atomic project people came to him.

PEOPLE ARE TALKING ABOUT... The pounding vitality of the new movie, *Oklahoma!*, with ravishing new dances designed by Agnes de Mille. . . . The excitement of the book, *The Scrolls from the Dead Sea*, Edmund Wilson's short but extraordinarily clear account of the drama of detection that now connects the Essene sect of the first century B.C. with the beginnings of Christianity: the connection appears in the deciphered scrolls, discovered in 1947, and in the 1951 uncovering in the wilderness of a monastery where there had lived the Essenes, a monastic, celibate, ascetic brotherhood of Jews. "The monastery," wrote Wilson, ". . . is perhaps, more than Bethlehem or Nazareth, the cradle of Christianity."

MR. AND MRS. OGDEN ROGERS REID In the best tradition of the dynamic young man taking over the family business, Mr. Reid took over last April (shortly before his thirtieth birthday) as President and Editor of the New York *Herald Tribune*, the famous old morning newspaper with which the Reid family has been closely enmeshed for over eighty years. (His grandfather, the late Whitelaw Reid, became head of the New York *Tribune* in 1872.) He faced a problem which older heads in the family had failed to solve: the withering competition of *The New York Times*, which many New Yorkers consider as essential to breakfast as coffee. Mr. Reid, a dark-haired, pleasant, composed young man whose nickname is "Brownie," set out to yank the saucer from under the *Times*'s brimming cup by offering a richer, headier, hotter brew—a revitalized, expanded *Trib*. Although his reorganization program will extend over several years, some important changes have already been effected. Puzzle contests have been launched, with prizes running into thousands of dollars. Three new foreign bureaus have been opened. The format has been brightened and clarified. News coverage has been increased, with a new "saturation technique" applied to big stories. A TV and radio magazine has been added to the Sunday edition, and an entire third section (printed on high-visibility pale-green stock), to the daily edition. One result of all this has been that one lifelong *Trib* reader, groping his way to the breakfast table, was heard to murmur, "Where is the many-splendoured *Herald Tribune*?" Mr. Reid lives in Purchase, New York, with his tall, attractive blond wife, Mary Louise, and their sons, Stewart and Michael. Even on the Reids' sailboat there is a shore-to-ship telephone by which Mr. Reid can be alerted to dash back to the *Trib*.





JOCELYN BRANDO AND ROBERT WHITEHEAD

The desk set

Desks—which people spend a lot of time at, and even (see above) *on*—are being made more efficient, more time-and-labour-saving, more attractive. A case in point: the desk above, a floating arc of ebonized walnut. At it is Robert Whitehead, coproducer of last season's hit play, *Bus Stop*, and this season's *A View from the Bridge*. On it is Jocelyn Brando, a talented young actress who played the storm-centre nurse in the play, *Mister Roberts*. Behind it, and accessible by a swivel of the swivel chair, is a wizard control panel (housed in a storage cabinet) by means of which Mr. Whitehead can, without rising, do the following things: brighten or dim the lights, heat or cool the air, open or close the curtains, snap on or off a tape recorder, a TV set. There's also a button for the "executive telephone," actually a two-way amplifying system (the 'phone itself is there only for personal calls). All this in a handsome office with walls of white woven straw, furniture of ebonized walnut, a gold-coloured carpet; and all, designed by George Reinoehl for the Executive Furniture Guild. Miss Brando's mauve wool dress, by Madeleine Fauth; \$35, De Pinna.

MR. AND MRS. SPELMAN PRENTICE

Cheerful collaborators at a vis-à-vis, dual-control desk—Mr. and Mrs. Spelman Prentice, two of the organizers of La Coquille, the successful resort in Palm Beach, Florida. This harmonious desk (again, ebonized walnut) has a fine sweep of working space on top for combined operations, separate sets of drawers on each side for individual letters and papers. Light is shed with splendid impartiality by three bell-shaped brass droplights directly over the desk; the chairs are identical, but one is covered in primrose-yellow, the colour of a wall, the other in the same soft willow-green as the curtains. Mr. Prentice's telephone, which looks routine, has one refreshing idiosyncrasy—it accepts only outgoing calls. The double desk, and the entire room, were designed by George Rejnoehl for the Executive Furniture Guild. Mrs. Prentice's sleeveless dress of primrose-yellow Irish linen, buttoned with bamboo twigs, by David Crystal; \$40, at Saks Fifth Avenue.

RUTLEDGE





The slender furs: new by cut, by wrap

This page: The slim, straight mink: a three-quarters length of natural Great Lakes ranch mink, slit at the sides, with almost casual flap pockets. All of which mark it: new today, smart for late day, and good for a decade. By Fredrica. Also at Hudson's; Frost Bros. Part of the slender line: the close coq feather toque, by Emme.

Right: Double fashion here: first, the wrapped coat—to wrap close to make the new silhouette, and to wrap over practically everything in a wardrobe. Second: fur on fur. In this case, natural Russian sable on dark brown Matara Alaska sealskin. By Ben Kahn. Also at Nan Duskin; Creed's of Toronto. Low-set satin turban by Emme. Gold and diamond jewellery: Cartier.

KAREN RADKAI





Deepest hat-allure yet

Newest look in the new, deep set of hats: perhaps the most alluring yet—veiled in one case and softly furred in another (and in both cases, the look is by Tatiana of Saks Fifth Avenue). Above, black velvet with a mesh of brown veiling masking the brim as well as the woman's face, making the eyes enormous, mysterious. The muff, of Saga Norwegian blue fox. At right, grey velvet with a deep rim of fur (lapin dyed for the look of chinchilla). Matching fur muff. Hats: to order. Muffs: also Saks Fifth Avenue.



Day looks— first day out

November starters, the fashions here—a hat with the heavy-headed look, and a dress with the slip-sheath-line that, together, made the new look in Paris. The dress, below, for instance: a column of ivory-beige wool crêpe, it has the new fit that's sinuous but not skintight, and it also has this—its own very individual cut of collar, cut wide and free. This look, for deep-city all day, all cities, starting out now under coats, and continuing on its own into spring weather. Dress, by Larry Aldrich, \$110. The new dash of fur: a Canadian red fox muff. The dress, muff, Gage hat, umbrella: all, at Saks Fifth Avenue. The gloves are by Kislav. The dress, also at Famous-Barr; Sakowitz.

FRIGENT



More day looks — first day out

PRIGENT





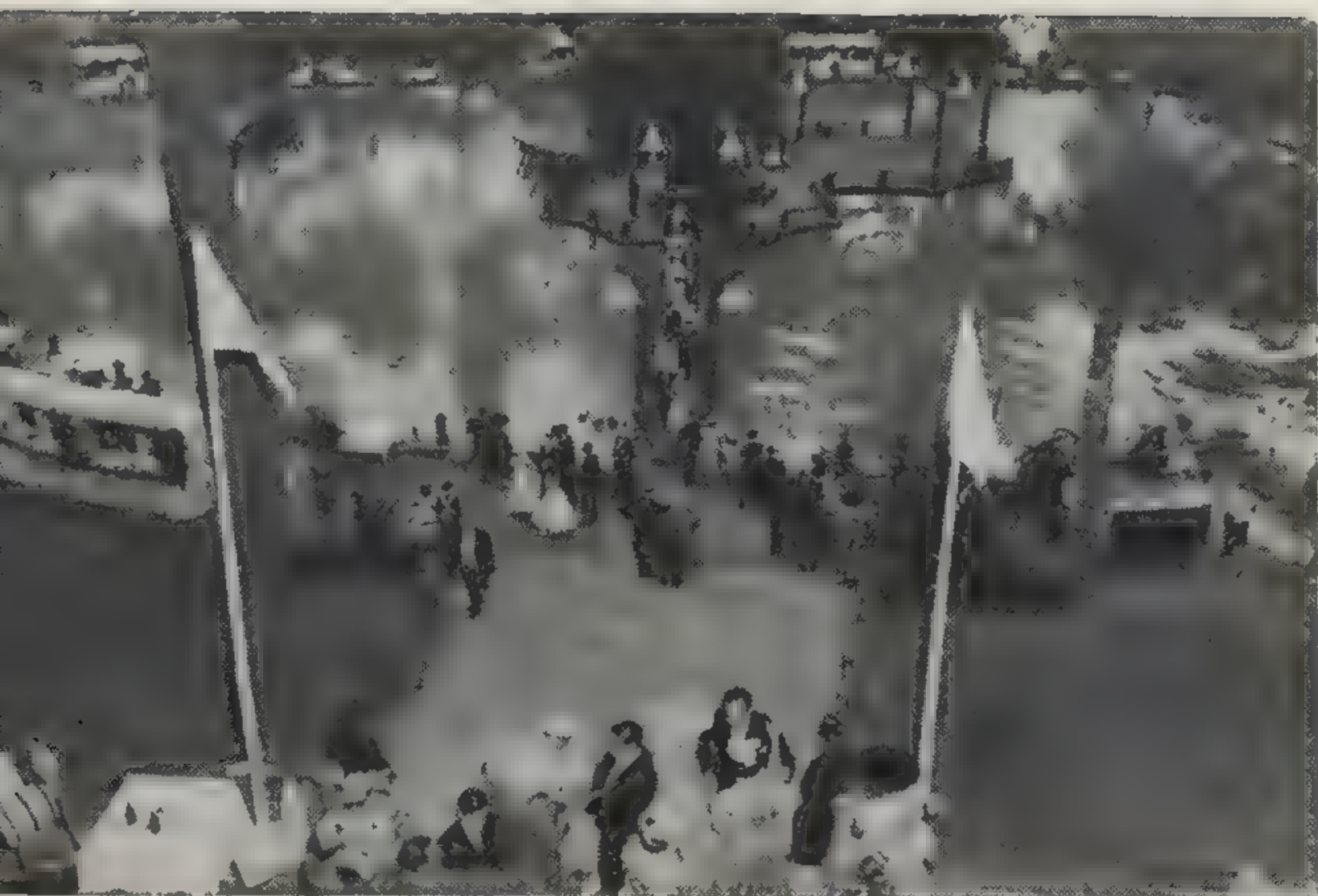
Facing page: Fresh November cut of a fabric that's making news all over the fashion world—Glen plaid. A smart low-buckled cut, of Milliken's Acrilan and rayon with a removable linen gilet; by Dan Keller, about \$25. Dress, Madcaps hat, Katten bag, Richelieu earrings, Alexette Bacmo gloves: Lord & Taylor. Dress, also J. W. Robinson. *Directly above:* Grape-blue sheer wool with a new low-waisted way of being both slender and flared—and pretty. By David Crystal, \$40. Dress and Gage hat: both, Best's. Fur muff, from Harold J. Rubin. *Above, right:* Sheath news with a November date-line—navy-blue Hockanum worsted crêpe with a cardigan look to the neckline. A Larry Aldrich dress, about \$90. Bonwit Teller; Joseph Magnin. *Right:* New black winter uniform that looks anything but uniform—a knife-pleated worsted jersey skirt met at the waist by a buckled blouse. By Majestic, about \$20. Dress and Rolfs bag, at Best's. Dress, also at Marshall Field. Hat, from Emme.



WEDDING FESTIVAL IN THE AZORES



The bride and her father walk to the Cathedral on a path of pine boughs, flower petals



At the reception: dancing on an island in the lake

On the flower-scented island of São Miguel in the Azores, Dona Maria Pia Botelho was married in the late summer to Don Sebastião Castello Branco, a young attaché in the Portuguese Ministry of Foreign Affairs. The bride's parents, Visconde and Viscondessa de Botelho, are equally well-known in Portugal and in the Azores (where a seafaring Botelho first landed in 1444). The bride and her father walked through rows of villagers in the flag-and-flower-decked square of Vila Franca do Campo to the Cathedral, where more flowers formed the coats of arms of the two families. Later, in the Terra Nostra gardens at Furnas, almost a thousand guests feasted on lobster, turkey, and suckling pig, on almond cakes and marzipan swans; in an adjoining park, equally plenteous food and wine were served to all comers. There was dancing on a flower-banked platform in the lake, and at nightfall a splendid fireworks display was set off, prepared by experts especially brought by Visconde de Botelho from Northern Portugal.

The bride and bridegroom



Outside the Cathedral, liveried footmen, flower-petal coats of arms



WEDDING FESTIVAL ON THE CÔTE BASQUE

BOUCHER



Walking from the church to the château; the bride and groom preceded by a flag-bearer, and a major-domo with silver-headed cane.



The bride and bridegroom

In the village of Arcangues on France's Côte Basque, not far from Biarritz, Mlle. Maria-Eugénia Ouro Preto and Comte Guy d'Arcangues were married on a *jour de fête* of pastoral gaiety. All the villagers turned out in their regional costumes (white trousers and broad red sashes for the men, laced bodices and velvet-banded skirts for the women), and village dancers and musicians accompanied the bridal couple to the music of flutes and drums. The bride, tall, dark, with a natural elegance, is a daughter of the late Brazilian Ambassador to France. She wore a white taffeta wedding dress by Fath, its voluminous draped skirt sweeping back into a train. The civil marriage ceremony was performed by the bridegroom's father, the Marquis d'Iranda d'Arcangues, as Mayor of the village; the religious ceremony took place in Arcangues' ancient Basque church; then, luncheon for five hundred was served at Château d'Arcangues. In the evening, the newlyweds led off at a grand ball for the entire village.

Small attendants in Gainsborough costumes



In the ancient village church





In Paris— tradition in four new forms

Never ever seen in Paris: a smart bride's dress that departs from the tradition of modest neckline, covered arms. Here, this-season's evidence of how the designers keep the tradition—and add news. *Above:* Turned bridal by way of short jacket, a double panel forming a train, one of the “big” evening dresses of the Balenciaga collection—showing the beautiful, geometric symmetry of white satin. *Below:* The Infanta bride—big-skirted evening dress of white moire, covered by a long, stiff cape with a tiny ruff at the neck. Headdress: tulle—and an orange blossom circlet. Lanvin-Castillo.

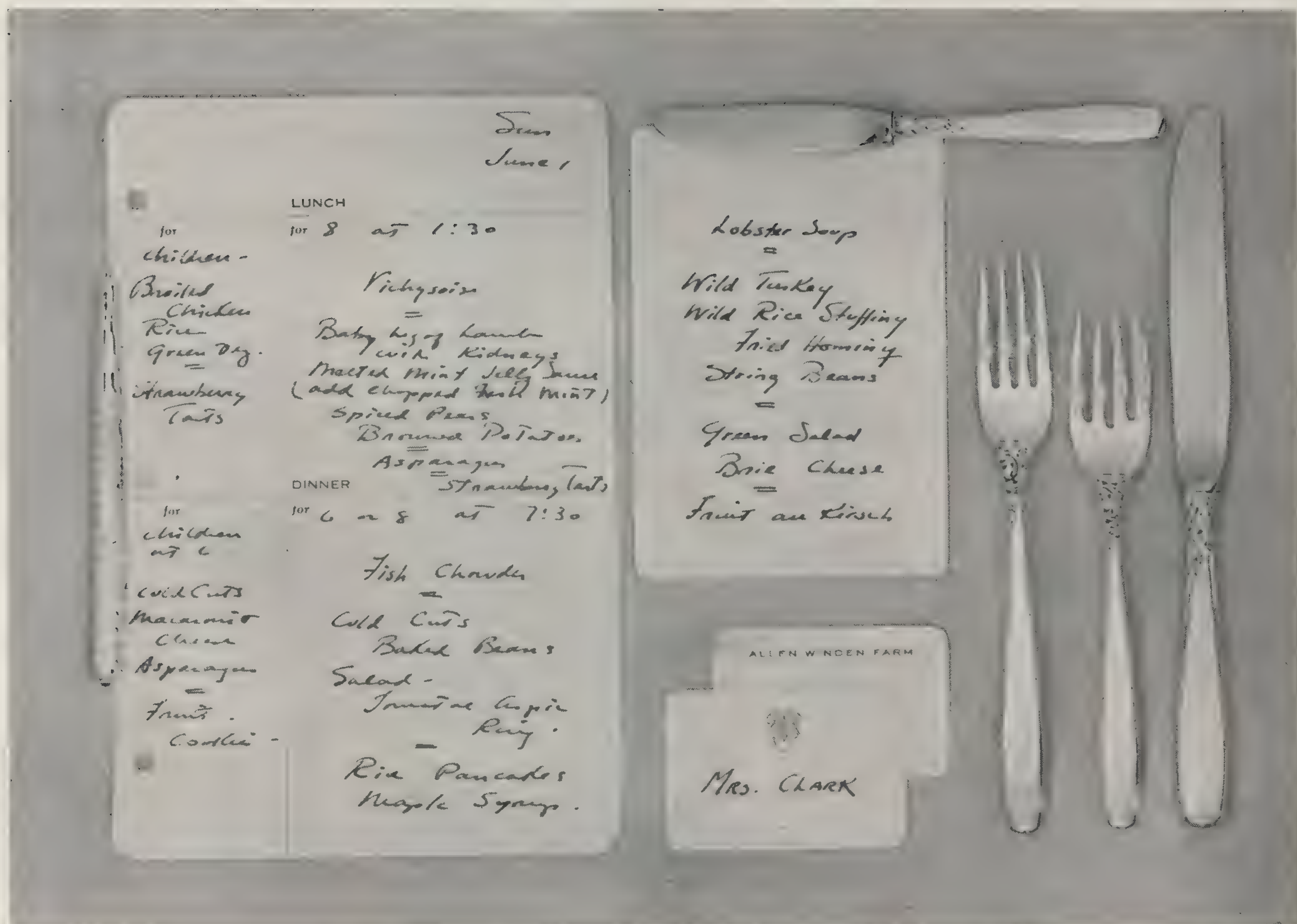




FORLANO

Above: The huge sleeves noted throughout the Fath collection this year—here, embroidered white organdie (organdie—winter wedding news). Crinolined dress, ankle-length at the front. With a deep collar of white satin, satin tracing on the sleeves; a veil of white tulle and orange blossoms. *Below:* The Dior bride, this season—reflecting this season's Dior news: skirt fullness that's bouffancy of a beautiful new kind, almost unbelievably wide, and borne on crinolines. The dress, of white faille with a crisscrossing cummerbund. And over eighteen yards of lace and tulle make the headdress.





Mrs. William K. Dick's menu chart for her cook; gilt-edged menu card for the table; engraved place cards for city, country. Sterling silver: Lunt's new "Starfire." Six-piece place setting, \$35 (incl. tax), Macy's.

Boswellian hostess

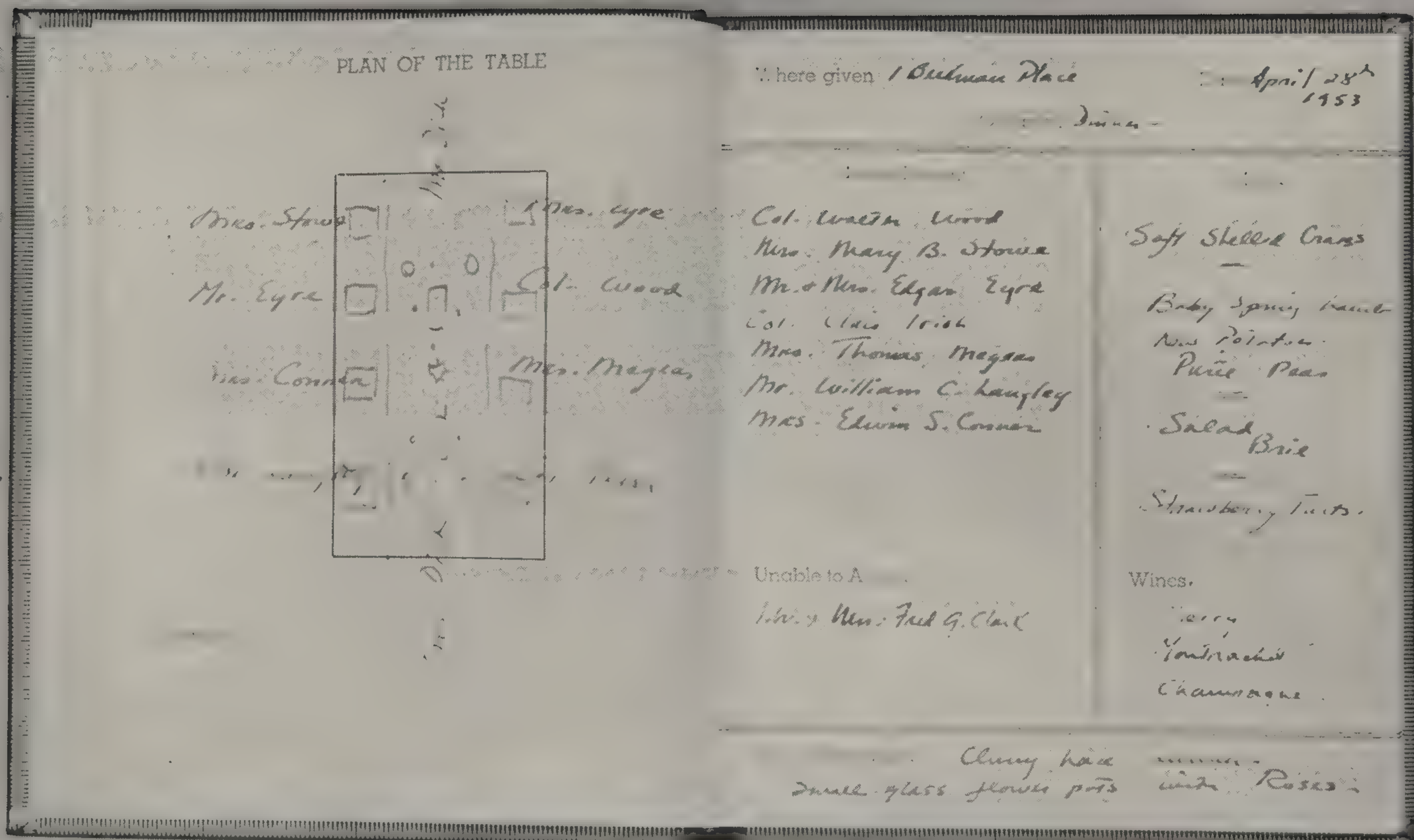
A busy person, Mrs. William K. Dick is never (paradoxically) "too busy to write." She manages, with charm, ease, and efficiency, an apartment in New York, a house on Long Island, a family (school-age son and daughter), and an interior design business, under the name Virginia Conner Dick. She entertains often, at parties that are always (whether big or small) well-thought-out, attractive, gay. And she writes it all down—in a battery of notebooks, loose-leaf and bound, covering almost every aspect of her busy life. Excerpts from some of these written records, in Mrs. Dick's fine, sloping, legible hand, are shown on these pages.

All these happen to concern entertaining, but there's another notebook, cross-indexed, for vital household statistics (children's school data, doctors, Christmas card lists, prescription numbers, linen and silver inventories, facts and dates of household repairs); another for the gardens; another recording important birthdays and anniversaries; still another containing her own ex-

cellent collection of recipes (now in the thousands).

The notebooks are all six by nine inches and fit easily into a bookshelf; taking little time to keep up, they contribute enormously to the smooth, apparently effortless dovetailing of Mrs. Dick's many activities. Her entertaining schedule alone would probably appall a less accomplished (or less Boswellian) hostess. In New York, her dinners (of as many as twenty) are always seated, in her walnut-panelled dining room; the table is set with place plates of *repoussé* silver (family heirlooms from Tiffany's), with perhaps a Lowestoft or Canton tureen as a centrepiece. Menu cards stand in tiny gold racks, cigarettes in small Canton *pots-de-crème*. If there are no flowers on the table, there are tiny nosegays for the ladies, carnations for the men, in the finger bowls.

In the summer and on week ends, at her house on Long Island, Mrs. Dick often gives buffet suppers for sixty or seventy people, in the playhouse. Guests sit at card tables that are covered with checked linen cloths, with a basket of garlic bread, a bottle of wine on each,



In this leather-bound book, Mrs. Dick records details of her parties, large and small—menu, guest list, seating, decorations. Similar books, called Party-Planners, are \$8.50 each at Mark Cross.

and serve themselves from a beautifully decorated buffet (actually the billiard table, covered with a plywood top). After dinner there is bowling, Ping-pong, or cards, and always music, with the piano-player sometimes backed up by a guitarist.

Both at her city and country parties, the food is superb. Mrs. Dick has a genuine interest in food, and reads cookbooks as others read whodunits. She plans her menus with care, deciding on the meat course first, then working around it; usually has a fish course to start with, instead of soup; likes the salad served as a separate course, with Brie or Camembert, *pâté* or galantine; and prefers fruit or an ice for dessert. She considers four courses the maximum for the most formal dinner, and usually serves three—although once, as a tour de force, she served a complete nine-course dinner whose menu had been passed down by her mother-in-law, a famous hostess of her day, in the elaborate setting of the period. All the guests were forewarned; all survived. (And all was recorded in Mrs. Dick's journal.)



Mrs. Dick's dining table in New York: Waterford glass, old Canton china.

A space for everything

In this case, news of inner space rather than outer space. A choice of luggage for just about anything you'd plan to pack—toothbrush to ball dress.

1. Unusual space situation—this much room in a suitcase this light: exactly 6 pounds. By Skyway. Of grey Koroseal; Talon zipper; \$25*. Altman's.

2. Most luxurious transport a toothbrush could ask for: alligator overnight bag with a vanity case that fits in it.

Marvellous Christmas present, this.

By Shortrip, \$600*. Saks Fifth Avenue.

3. Wonderful little tan and white canvas suitcase fitted with five hangers.

By Hartmann, \$125*. Saks Fifth Avenue.

4. Lightweight blue suitcase, roomy but small enough to take as hand luggage on some plane flights. By Lady Baltimore, of vinyl-coated plastic; \$13*. Macy's.

5. Handsome carryall for a week-end trip to the country.

Smart carpet bag striped grey, black, white. \$45*. Mark Cross.

6. Black cowhide attaché case for a woman—it's smaller than a man's, narrower. \$40*. At Mark Cross.

7. Famous gilt-stamped leather Vuitton 32" suitcase, \$270*. Saks Fifth Avenue.

8. Carpet bag of a flowered tapestry, from Mark Cross, \$38*.

9. Tan calfskin satchel—very sturdy, easy to carry—with a handbag's kind of convenience. By Shortrip, with a Conmar zipper, \$60*. Saks Fifth Avenue.

10. Tan cowhide duffel bag to take along "soft goods." \$53*. At Mark Cross.

11. Interesting suitcase shape: tapered for a new slant on packing; rounded, with no sharp corners. By Stratolite, of tan cowhide; \$54*. Arnold Constable.

12. A canvas wardrobe bag that holds its shape in transit; collapses for storage.

By Leeds, \$20*. Arnold Constable.

13. Tan and white canvas week-end bag, of attaché case proportions.

By Hartmann, \$80*. Saks Fifth Avenue.

14 and 15. Two of the best ways to pack bouffancy—lightweight hat boxes like these. One's fake patent leather; one's

11

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wheat-coloured canvas. Either: a most successful Christmas present for a college girl. By Lark. Each, \$33*. Lord & Taylor.

16 and 17. Two handsome pieces of Amelia Earhart

luggage, both of mahogany-coloured aniline calfskin.

The smaller bag (\$55*) is a train case, fitted for cosmetics, in overnight-bag shape. The larger bag (\$100*) is equipped—with hangers—to carry sixteen dresses. Both at Altman's.

18. A grey suitcase with a new, curving construction—a little wider through the centre; may be easier to pack. By Hartmann, of vinyl-coated plastic, \$45*. At Saks Fifth Avenue.

19. Grey train case with a new inner-space proportion (low and wide) that's less crushing to pack.

By Samsonite, \$23*. Macy's.

FORLANO



DESSÈS VOGUE PATTERN 1313

Vogue Patterns from the new Paris collections



JACQUES HEIM VOGUE PATTERN 1314

Where to find the clothes from the new Paris collections? One place: in a Vogue Pattern envelope (no other pattern company has the rights to these houses). The following are ready now, on tissue paper, for you or your dressmaker to cut. *Far left:* Dessès' evening dress of back-blown satin roses and fichu. Important thing to watch: your centre seam. . . . With a printed fabric you may want an extra quarter yard for "play." Beautiful, too, in brocade, damask. No. 1313. *Left, below:* Jacques Heim's black wool and satin sheath and ermine-lined tunic-coat, slit at the sides. The pattern for the fur lining is included—goes to your furrier. To watch: one basted fitting of the coat *over* the fur—then no further problems. This could be beautiful in tweed (minus the satin), with another fur (or near-fur) lining. No. 1314.

This page, below left: Lanvin-Castillo's delicate sheathing line in taupe marocain; belted high under the bosom, dipping at the back—about the most becoming line extant. To watch: the placement of the back belt, which should end just *above* your natural incurve; the easy fit at the waist. No. 1312. *This page, right below:* Patou's dress and jacket (the jacket newly short; shoulders, newly, fractionally wider), of Burgundy-red tweed and black sealskin. The dress, high-waisted at the front, dips to below the waist at the back. To watch: the *top* of the belt should hit the lowest part of your natural waistline. Collar and cuff patterns for your furrier are included (but they could also be made of velvet; and the costume made beautifully in flannel or shantung). No. 1311. *For back views and yardages, please turn to page 66.*



L A N V I N - C A S T I L L O V O G U E P A T T E R N 1 3 1 2



P A T O U V O G U E P A T T E R N 1 3 1 1



Miss Peggy Wood

One of the cleverest
Mrs. Exeters we know—posing
here in fashions under \$50

Peggy Wood, a brilliant and endearing actress, is known to half the population as "Mama." But quite a dollop of Americans remember her in *Maytime*, singing "Will You Remember?" and—impossibly beautiful in a Gainsborough hat—as Trelawney of the Wells.

And Miss Wood is known to *us* as a woman who dresses with charm and taste and—when she wants to—with remarkable economy (when she's in a "Mama's Bank Account" mood, as she is on these pages). And when one has reached a certain age bracket, this is an admirable achievement. For Peggy Wood is a good age. A good and beautiful age, as it happens. When you see her, without her Norwegian accent and clothes to match, but blond and fine-boned and pretty—you'd think she wore a size 14. Or *maybe* a 16.

But Miss Wood wears a size 38, and that means women's sizes.

"I *could* wear a misses size if I tried," she says, "but I don't try, because on me the proportions are all wrong which means my alteration bills cost . . . well, the dress. And besides, I find too little selection in the kind of dress I think is smart or pretty on me, in misses sizes.

Anyhow, I'd far rather wear a size 38 and look like a size 16 than the awful opposite, which one sees quite a lot of. . . ."

On these pages are the kinds of clothes Miss Wood wears in real life. Clothes that would meet real-life situations of a great many women who need a great deal of variety in their wardrobes, but don't want to pay the moon.

Each of these dresses costs under \$50.

In private life, Miss Wood (who is Mrs. William Walling) dresses exclusively for Mr. and Mrs. Walling.

She gives in entirely to all her fashion prejudices, pro and con. "I put up no fight at all," she says.

"I dress by love and hate . . . though I spend a great deal of time loving a fashion on someone else that I would hate on myself. But I just can't seem to talk myself into a fashion because it's *new*, if instinctively I don't *want* it."



PAUL HIMMEL



Miss Wood's personal and private clothes prejudices run something like this: she doesn't like big jangly gold bracelets. Unbelted tunics—or unbelted anything, for that matter. Open-toed shoes. Black for late day and evening. ("If I come into a room full of women in black, and I'm in black too, I feel as if I didn't exist . . . and I do *love* to exist.") (Vogue's own parenthesis: Miss Wood's existing opinion may change when she sees the brilliant forms of black on pages 120 to 127.) She loves colour (you could tell it from her bedroom: robin's-egg blue, white, and shrimp). With her ash-blond hair and vivid blue eyes she wears green, red (both crimson and scarlet), beige, amethyst, lively brown, and, of course, the whole range of blues.

Then she loves hats. But in this she is firm: the hat has to submit to her coiffure and not vice versa.

"At the moment," she says, "—though I change often—I'm wearing a chignon, so my hats must accommodate *it*."

On the left-hand page, above: Miss Wood wears a lace and nylon tulle evening dress in a pale walnut shade that makes her skin fair as cream. (The dress has sleeves—Miss Wood happens to have beautiful arms and shoulders, but even so, she feels that sleeves and a stole are more becoming.) With it, her beloved gold sunburst pin (it's also her "watch"), a choker of pearls, and long beige gloves. The dress, \$45.

On the left-hand page, below: Miss Wood (rehearsing a Norwegian folk song) wears a wearable-every-day dress, the only black dress here, incidentally.

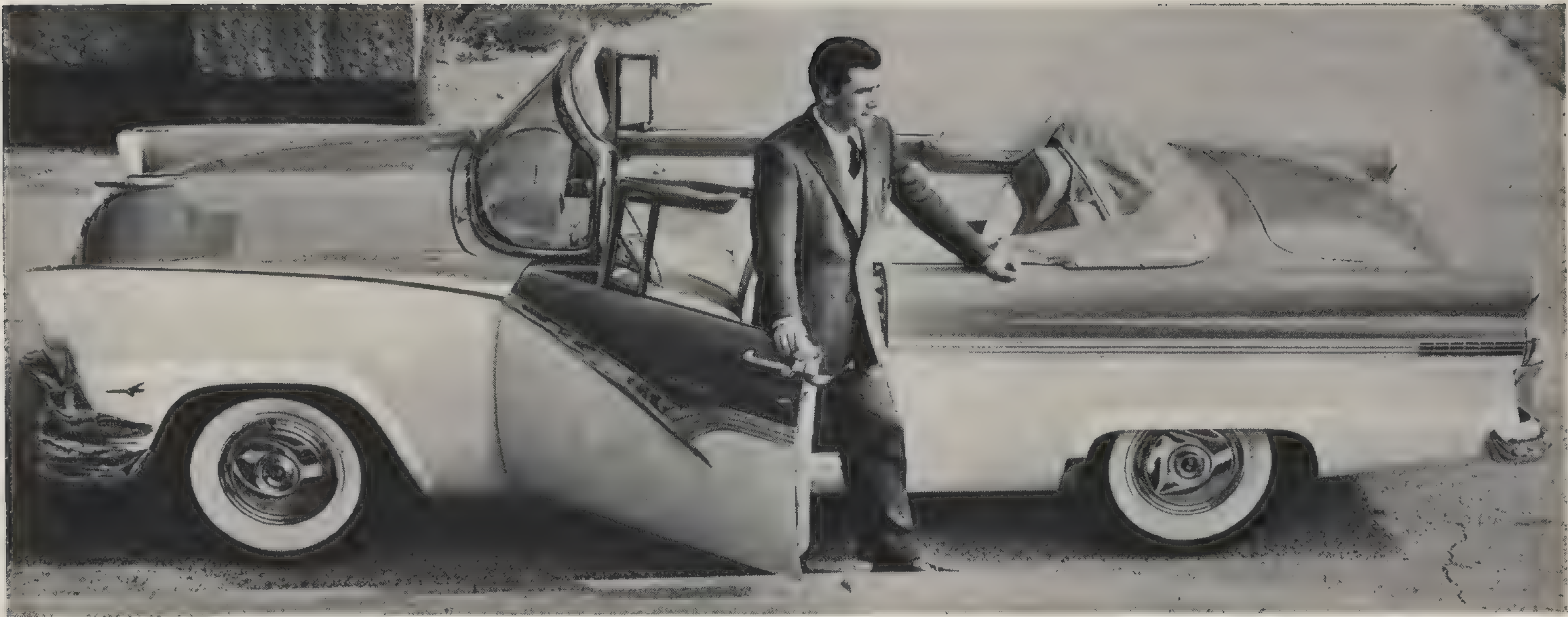
It has a wide but shallow, draped neckline ("I keep black as far away from my face as is decent," says Miss Wood), and a back panel which makes it sit well. Of firm rayon crêpe, \$25.

This page, above: The bright kind of cocktail dress Miss Wood likes: Christmas-ribbon-green rayon satin, with a good wide neckline, and a wide but quiet skirt. \$25. With it, Miss Wood wraps a long strand of gold and rhinestones around her throat, and twists the "diamond" belt buckle to the back so as not to compete with herself.

This page, below: Leaving her New York apartment, Miss Wood in the kind of dress she swears by: a fine cutting of deep amethyst wool (a sheer worsted), almost too simple to describe; \$40.

Over it, a jacket-length sheared beaver coat, pale beige hat. *All the clothes, chosen by Miss Wood, are at Lane Bryant.*





The men's page: convertible news

Latest report on the convertible situation: Ford's new 1956 Sunliner looks like this, in 21 possible combinations of colour with (news) an option on safety belts. Here, touring with the car: young TV-and-theatre actor Patrick O'Neal, recently on the road, cross-country, with *Oh Men, Oh Women*. The suit he's wearing (both pictures): more convertible news. It's a black and olive-green diamond-weave tweed; goes, now, everywhere the more usual country combination (sports coat, flannel trousers) has been going. Or: goes in town, any informal business day. Or: pairs off with tan whipcord trousers, a tan cashmere sports coat. Suit, by Lebow of a British woollen, \$85. Ballantyne cashmere sweater, \$35. Hathaway shirt, \$6.50. All, at Lord & Taylor; Kaufmann's; Halle Bros.; Littler's.



Viva Fluid Make-Up

with new

"Constant Color"

does not change color
under any light

Now you can be certain that the color of your foundation will not look different under varying light.

Viva Fluid Make-Up, originated by FRANCES DENNEY, is the new and exclusive foundation which contains "Constant Color." Because it reflects light rays, it does not fade or darken under any light.

And Viva Fluid Make-Up is so pleasant to use! The instant you smooth it on, your skin glows with a luminous radiance. It never streaks or cakes . . . helps the skin to maintain the natural moisture so needed for younger looking loveliness.

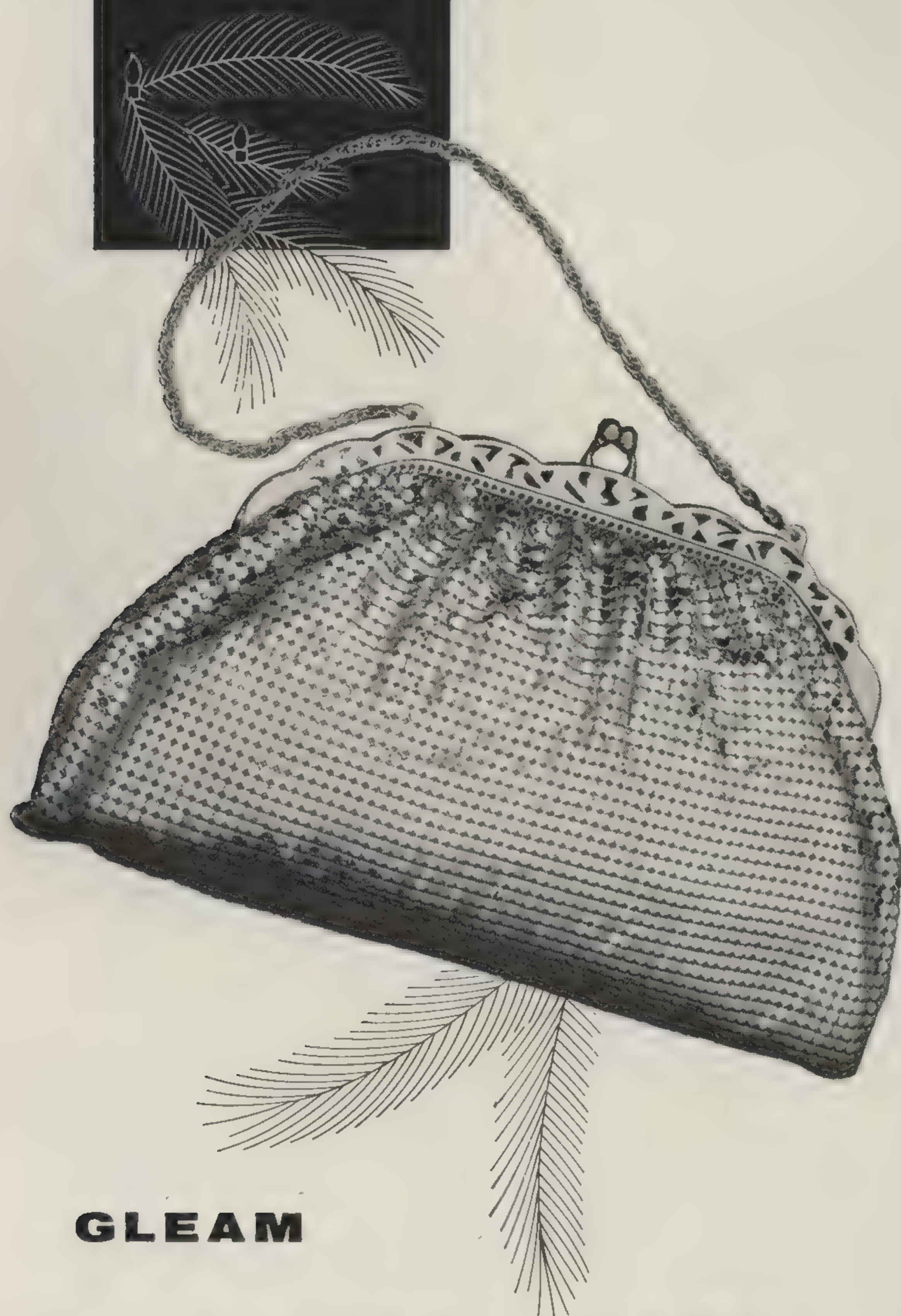
When you buy your Viva Fluid Make-Up, ask to see the exciting new, matching "Constant Color" Face Powder and the new "Constant Color" Lipstick.

Viva Fluid Make-Up in glorious shades for every complexion. \$5.00 plus tax. At fine stores or write to FRANCES DENNEY, Philadelphia.



FRANCES DENNEY

**WHITING
& DAVIS**



GLEAM

OF HER DREAMS

Lovely awakening, Christmas morning!

— to find Whiting and Davis Oromesh glittering
among the tree lights. To further enrich your gift

of the lovely bag, the matching Mesh-Mates: regular
or king size cigarette case; comb case, wallet, change purse,
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MAX TANNENBAUM COMPANY, 72 MADISON AVE., NEW YORK CITY

THE COOK'S STORY

(Continued from page 143)

delicate biscuit colour; when all this is just right, you snatch out the plate and hand it to someone to take quickly to the guest who awaits it, and finish off the second plate.

When afterwards I took them the plainly grilled trout with their crisp almonds, the gentlemen made a great fuss over this omelette, laughing and kissing my hand, but I had to tell them it was the only classic dish I could give them. I made them a good salad and gave them wood strawberries with a little cognac poured over and a fresh curd cheese from my grandmother's to eat with them.

They sent for me in the morning and said they had dined well and slept well and that I was the prettiest chef between Paris and the Côte d'Azur, which I could well believe, most chefs being men and almost all being fat, an occupational disadvantage of the profession.

For the last few months a dark boy, whom we called Ange because his gentle face and manners concealed a fierce and secret nature, had come every night to the café to drink a glass of wine and talk to me. I had been at school with him and always liked him. Now he was back from his military service, working on his father's good farm, while he waited to go to Grenoble to finish his training as an accountant. Things had come to a point where he wanted only that I should marry him. At first he said we should go to Grenoble and both work there till he had passed his exams and then perhaps start a hotel there or even in Paris. But now, when I told him about the contractors and he saw the improvements being made to the hotel, he said if I would marry him at once, he would stay and leave his training, which he did not care about, and, working together, we could make the hotel a gold mine and have a porter and chambermaids and fifty bedrooms and I would have a chef and cooks under me and only prepare special dishes when I liked.

I loved Ange; when he was pleased, he was very kind and gentle; he could make me laugh, too. He wanted me very much. He said he had found in the army that he liked only true, big blondes and I was the only one in our little town.

I knew from school that Ange could be secret and vengeful when he did not like the way things were going, but we were not school children now and I knew I could manage him. He was just the person to help me with the hotel, for he had intelligence and ambition and he knew how things should be and that was how he would have them.

I said I would marry him before the vintage while I was still in my eighteenth year; and my father grudgingly gave his consent. I did not buy clothes for my marriage, but I took some of my mother's money and some of my own savings and paid it secretly to the builder who

by now was working on the house. My father thought it was all done from the money he had authorized and gave the builder a drink on the house for his good value.

After that, for five years all went very well with us. It seemed that everything I touched must succeed. The road was opened and at once we had no lack of custom. We worked, Ange and I, sixteen hours a day every day of the week, but it was a pleasure, for we could see the hotel growing under our hands, and there was money in the bank for more improvements we wanted to make.

Only a few months after the road opened, I had had a letter telling us that we were now mentioned in the biggest of all the guidebooks for motorists, as being a "Hotel simple but comfortable," and with a star against the name for the good table we kept. Very easily, the letter said, we could have two stars, which would mean our food was so excellent that it would be worth-while for motorists to make a detour to come to us; the meals were already worth this second star, only the hotel must be worked up a little. A representative from this guide had been sent to us by that road contractor who had kissed me and promised to come again, as he had more than once. I had not known the representative as anything but an ordinary guest with a taste for complicated dishes which I had done my best to gratify. I valued this recognition more than anything that had ever happened to me.

At the end of the fifth year, we had twenty bedrooms, a hotel bar as well as the café, a terrace looking over the river for meals out of doors, a good hotel staff, trained by Ange and much afraid of him and a fair kitchen staff, trained by me and not afraid of me at all. I still did all the marketing and all the complicated cooking and saw every dish before it left the kitchen, but Ange now did little work in the hotel, only walking about and seeing that everything was done properly, losing his temper twenty times a day with his staff. At the end of this year we had our second star in the guidebook and this meant that in the whole of France there were only about fifty other hotels where the cooking was thought to be as good.

Late in the summer, when I was very happy, working early and late, sometimes most of the night, to save myself in the great heat of the days, my aunt came over from the château to spend a few days with us. I had not seen my aunt for several years, though she wrote sometimes and I knew she was pleased with me and proud of the hotel. She brought me, as a present, two pretty dresses, one of pink and one of grey cotton, cut with wide, low necks and tight bodices, the grey one with a tight skirt and the pink one very full. When I saw them I remem-

(Continued on page 169)

THE COOK'S STORY

(Continued from page 168)

bered my aunt's lifted eyebrows when she looked at me. Cooking is a profession which exacts its toll; compared with her I was not large, but compared with other girls of twenty-three, I was solid, rotund, a barrel with a string round my waist. I took stock of myself then, for the first time for years. My face was smooth, unlined, plump, and comely with good living and with steam which cleans but does not redden a young skin. My shape was gone.

When I saw how other people must now see me and remembered how long it was since a gentleman had kissed me when he left, I cried. And when I had finished crying, I walked round the hotel to comfort myself by looking at what we had made of it already and everything was suddenly different and clear to me. The arrival of my aunt and the sudden, careful look at myself changed everything, including my luck, which fell in as a soufflé falls when you take it from a too-hot oven before it is ready.

I saw, for the first time, that things had gone wrong with Ange. His fierce temper was getting the better of him. All day he quarrelled with the staff; the atmosphere was strained. When, that evening, I saw clearly what was the matter, I called the girl, Félice, into the kitchen, gave her a month's wages and sent her home in one of the cars. Then I sat and waited for Ange and for the first time I was afraid of him and that was fatal. He raged and shouted and would not care who might hear him; he had been bored with the hotel and with me, for a year; I cared nothing for him except as a manager; I had never even wanted his children; it was true that I still liked to make love when I was not too tired and that he personally did not object to my plumpness, but what was that after years of marriage? Félice had been his mistress these six months and she did not matter either, though he was fond of her. Nothing now mattered to him at all and I should see the result. He stormed out and drove away in the van we used for marketing. I did not know if he would ever come back.

It was late, almost morning, and I went to bed. When I came down four hours later, my aunt was gone. Ange had returned and spoke to me as if nothing had happened and supervised the hotel as usual. I went to the kitchens, where I had to prepare a special dinner for a big party, with a *pâté en croûte* and a carp stuffed with chestnuts among other dishes, so that I was even busier than usual. I went once or twice out through the dining room in the course of the day, to see if Ange had things in hand and everything seemed as it ought to be. That night, about eleven o'clock, just when I was sitting drinking a cup of coffee while the girls finished the clearing up, and wondering if Ange had perhaps really got over his rage and

spite against me, our headwaiter came in.

He asked me to come outside with him and said that there was going to be trouble unless I could stop it. A rich couple from Paris, who always stayed with us on their way to or from the South, were in the hotel. Always after dinner when they were with us, the gentleman went straight into the café to drink cognac with my father and talk to the men; the lady, who was rather young for him and very gay, usually went straight to bed; tonight she had strolled in the garden before going up and Ange had joined her.

After a time they had driven off together in her car and had not yet come back. The gentleman was just about to leave the café and would find his wife gone. I went into the café and told the gentleman that his wife had gone for a little drive alone this lovely night; he exclaimed and asked who had taken her and when I said no one, looked strangely at me and said that she did not drive herself. I said that of course my husband was driving and the lady was sitting quietly at the back, enjoying the cool and shining night.

All conversation had ceased in the bar; everyone was listening and my father who was rather drunk, as he often was by this time of night, though before I had thought no harm of it, gave his strange, smothered giggle, which we did not often hear. The gentleman went very white. He struck at my father with the back of his hand as he strode out and although he scarcely touched him, my father overbalanced and fell, knocking down several bottles and glasses.

One of our three gendarmes was in the bar and several friends of my father. When they picked him up, they found that he had cut his head and was unconscious, and they clamoured that the gendarme should arrest the gentleman for unprovoked assault, since there were many witnesses that my father had said nothing whatever. They were all fairly drunk and they rushed out making a great noise, which brought several guests to their windows and one or two downstairs. Nothing I said could pacify anyone. The gentleman had a long bamboo which he had pulled from a flower bed, with which he was laying about him at anyone he could reach and all the time calling for someone to bring him a pistol or a horsewhip, either would do, so that he could settle with Ange when he came back.

The gendarme was trying to arrest him and, finding that he could not get close enough because of the bamboo, was blowing his whistle for help. The doctor arrived, having been sent for by someone for my father, who, it turned out later, had had a slight stroke on regaining consciousness, which ever afterwards affected his speech, though not his choice of language. Half the town and most of

(Continued on page 170)

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THE COOK'S STORY

(Continued from page 169)

our guests were collected outside the hotel when I saw the car with Ange and the lady returning.

Ange drove straight into the crowd and pulled up with a jerk. When he saw that the central figure, brandishing a cane, was the lady's husband, he tried to drive on again, but the crowd did not immediately give way and the gentleman wrenched open the door in a moment and was pulling him out. The lady got out of the other door and ran into the hotel. Ange and the gentleman were struggling on the ground. I rushed to separate them, but someone held me off.

Then the police car came with the sergeant and another gendarme and they were arrested and driven away. The rest of the night was confusion. The staff and some of the guests were very kind to me, but an elderly lady travelling with a companion made a great fuss and said it was a disgrace to have such things happening in a recommended hotel and that she would certainly report it.

When at last they had all gone to their rooms, I walked slowly through into the kitchens and sat down. I knew I should lose my recommendation, even though such a scandal had nothing to do with the cooking. I knew that when Ange came back he could not stay. I went in to see my father and I realized that he would not be able to look after the café for some time, perhaps never again. The whole of the structure I had built up in the last seven years had collapsed. My husband, my good hotel, my figure, and my looks, all were gone. I had nothing but a fair balance in the bank and the fact that I am truly a good cook.

Ange returned the next day, very secret and black and angry, quite untrustworthy and quite uninterested in the hotel. The scandal rolled round our little town. My aunt telephoned and offered to place me in Paris in a very rich and aristocratic household, if I would leave the hotel at once. Very soon I was notified that there had been several complaints and that, for the time at least, my hotel could not be recommended; if my stars were to be renewed in the future, I should change the name of

the hotel and state that it was under new management. However, for the time at least, the number of guests did not decrease and I had my hands full keeping the cooking up to standard and the rest of the hotel running somehow, for it was soon clear that nothing was left to Ange but to hate both the hotel and me.

And Ange will not go away. I have offered to divide our bank balance equally, though legally his share would be much less than half, and to divorce him, if he will only go away to Grenoble or to Paris. But he would rather stay here and torment us all. My mind is not on my cooking. I try to cook as I always have; carefully and never hurrying, but as I cook, I think and think. One of us must go and it is for Ange to go away, not me. This is my hotel when my father dies and it is my talent which finds its outlet here. If I can not drive Ange away, I must kill him.

A cook does not kill easily. He is too much concerned with preserving and renewing life in others, to be easily moved to take it. But I can do nothing here while Ange stays on, wanting only to destroy. Perhaps, in my prime, I shall marry a man of more solid intelligence and ambition, who will appreciate what I wish to do and help me to succeed. This miserable week has already made me thinner. In any case, I shall never again work on with my eyes shut, not seeing what goes on around me, until, when I open them, it is only in time to see everything collapse. I do not think, if I can get clear of Ange, that my luck has really left me.

Today, as I finished some *Truites en Chemises*, I came to a decision. I shall make one more proposition to Ange that he shall go. I shall give him a week, if he refuses, to think it over. All that week I shall be kind to him and I shall make for him all the dishes he likes best, though some are cheap city food, not good, and I do not like to make them. If by the week's end, he is still the same, I will cook for him as I always have, carefully, not hurrying, and I will add one extra ingredient. . . . I am truly a good cook and I hope, I hope, it will not be necessary.

BLACK WITH THE PLUS OF PARIS

The following is a further list of stores throughout the country

where the little dinner dresses shown on pages 126-127 may be found.

Atlanta, Ga.....	J. P. Allen	Kansas City, Mo.....	Woolf Brothers
Baltimore, Md.....	Hutzler's	Miami, Fla.	Burdine's
Boston, Mass.	Fredleys	Omaha, Neb.....	J. L. Brandeis
El Paso, Tex.....	Popular Dry Goods	Richmond, Va.....	Miller & Rhoads
Houston, Tex.....	Sakowitz	Washington, D. C.....	Julius Garfinckel



Lingerie news-flashes

Above: Latest follow-up of the new evening-skirt lines: a black petticoat that gives body to bell-shaped bouffancy without "stuffing" the skirt shape. This is flat at the hip, closes smoothly with a zipper. Then the fullness flares double: nylon marquisette (with lace, blue ribbon) over a layer of nylon taffeta—and for delicious sound effects, nothing improves on the rustle of taffeta. \$18. *Right:* News to find these again, satin-and-lace panties—the old-fashioned, work-of-art kind of lingerie. They fit very smoothly; the waistband is elasticized at the back only. Made of pale-blue silk and Bemberg rayon satin, \$11. *Both* by Chevette at Bonwit Teller.



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The only "home" Demetra has known is a refugee camp in Athens—a large warehouse partitioned off with ropes and rags to make "rooms" for many families.

Demetra's mother has sold most of the family's possessions, even her own winter jacket, to buy milk and bread for the baby. Demetra's father, a newspaperman before the war, has been unable to find employment. He is hard working and conscientious, but in poverty-stricken Greece there is little opportunity to earn a living wage. In a country where tragedy and sorrow walk hand in hand, Demetra's parents can only pray that someone—somewhere—will help their tiny daughter.

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V-8

KANDINSKY

(Continued from page 135)

seldom went to church. 'Strange that there are people who do not believe!' he would say."

In his youth in Russia, he saw a Monet painting of a haystack. "I had the impression that here painting was, in a certain way, the subject of the painting and I asked myself if one could not go much further in the same direction. After that I looked at Russian ikons with new eyes, that is to say, that I had eyes for what was abstract in art."

* * * *

In his prophetic book, *The Art of Spiritual Harmony*, in 1912, he wrote, "The salvation of art and of man is a spiritual one. One does not have to paint Madonnas to be a religious painter." When in 1911 the "Blue Rider" group, which included Kandinsky, Macke, and Marc, was founded in Munich, they believed in a "new Renaissance, an inner one." The only law of the artist is his "inner necessity." Kandinsky proclaimed the "absolute freedom" of the artist. He added, "Such spiritual freedom is as necessary in art as it is in life."

And just as there are no "musts" in art, there is no "must" for the public to like abstract art. Simultaneous and contradictory tastes can coexist. One can like, at the same time, Kandinsky and Renoir. All art demands is an open mind and an open heart.

But abstraction being the mirror of the artist's soul shows up his inner quality. Abstract art demands higher standards of the artist himself. In a bad realistic picture there is always the consolation of reproduced reality; in a bad abstraction there is either the frustration of a purely decorative, ornamental experience if painted by an artist who has nothing to express or the shocking evidence, unhidden by traces of pleasing reality, of a lack of spiritual value.

Abstract art has been, and is, misunderstood. It is condemned as a meaningless, destructive attack on all that is sacred and beautiful. The tragedy of this misconception is that abstract art in its highest form is an expression of man's desire to call upon the highest aspirations that he intuitively feels, to rise above subject matter into a higher realm which, like a prayer, will call upon his spiritual energy. Kandinsky's new vision of art was "something that appeals less to the eye and more to the soul."

He believed that music is the supreme art, that every creator, in whatever field, must learn the methods of music to apply them to his own medium. He described music as "the best teacher... the art which has devoted itself not to the reproduction of actual phenomena but to the expression of the artist's soul."

For paintings to achieve the same effect, the lessons of music had to be studied and applied. The laws

of harmony, rhythm, composition transposed into pictorial language would lead man through painting into the highest forms of art. "Colour is the keyboard, the eyes are the harmonies, the soul is the piano with many strings."

For the spectator the way to abstract art is through an emotional reaction. Between the painting and the onlooker a bond of sympathy and attraction has to exist. One must literally fall in love with a painting. This by-passing of the intellect is a direct appeal to feeling. Logic, understanding, can not prove everything, but emotion, by upsetting our contact with reality, can put us into a state where without proof we are willing to believe; intuitively we sense truth.

To communicate with man the artist has two channels—reason and feeling. Contemporary non-objective art is split into two opposing groups. One, the group of logic and reason typified by Mondrian, tries to reach us through rigorous geometric construction. The other, under Kandinsky's impetus, seeks to create a resonance in us by insisting on an emotional freedom of expression.

Abstract art is an attempt at direct communication with the spectator, a search for an instinctive response in the onlooker, unspoiled by preconceived, hard-to-dispose-of associations. To search for meaning in an abstract painting is to try to open a door with a wrong key. Meaning is there but not a meaning that is translatable into words. Kandinsky said: "When something appears senseless, and people say, 'It does not mean anything,' this must not be interpreted literally. There isn't a form, there isn't a thing in the world that means nothing." There are in our lives moments of indescribable emotion; words fail us many times; this vision beyond the usually describable is the realm of nonrepresentational art.

Those who protest against the lack of meaning in abstract art would be hard put to describe the soul in words. Our inner life is the realm of that all-powerful spirit that sometimes seems to move within us, making us intensely conscious that our body is but a shell encasing our true self. That spirit, that soul, has its own laws, its own necessities.

How can an artist find out the aesthetic demands of his soul? Only by subjecting each creative motion to the laws of his inner necessity. That necessity is the artist's own inner constant; he is what he is, he feels the way he feels because of that inner control. Too few are the creators who dare to listen to this supreme command.

These simple words of Kandinsky's are his final summation, the lesson of his life and art, rules for the inspired creative artist: "Do not fall into a manner. Change; find by yourself and do not copy, make it your own."

SOME MARGINAL NOTES

BY ROBERT HILLYER

WAS it Landor's cook or his wife whom he threw out the window, realizing just too late that the violets below the window would be crushed? The cook? The wife? It must have been the cook because the incident happened in Italy after Landor had quarrelled with his family. And am I sure that the flowers below the window were violets? Perhaps I'd better not take a chance with this anecdote; there are three or four incipient Ph.D.'s in the class who will rush to the library as soon as the lecture is over. And why does William Hazlitt pop into my head? Probably because he had trouble with his wife, too. I'd better forget cook-tossing, at any rate for the time being.

Meanwhile I hear my voice smoothly continuing: "His style in his Latin poems is not that either of the golden or silver or of any earlier or later age of Latinity. It is the style of Walter Savage Landor, and it is marked with the stamp not only of his intellect, but of his personal idiosyncrasy." (Bishop Thirlwall, I presume, but what's the use of acknowledging the debt at this point?)

People who have not lectured can not have any conception of the network of double- and triple-thinking that goes on above the proscenium arch of the professorial brow. The puppets of his logic continue their ordered sequence directed, it would seem, by a single-minded intellect, august and unfaltering. But all the while not only are memory and association constantly breaking in with unpremeditated suggestions to be deftly woven into the plot or discarded, but the syntax must hold together, and, if possible, rise to stylistic grace, the watch must be consulted from time to time, an occasional note glanced at, and that boy in the back row whose eyes are closed—suddenly everything snaps together as I direct my sentence like a whip-lash at that drowsy head. "For Landor to say" (I raise my voice) "that 'I strove with none for none was worth my strife' was noble but not autobiographical." The intensity of my gaze, the trajectory of my voice, fail to penetrate that somnolent bone. The student sitting next to him grins, and, with a poke of his elbow, rouses his confrere, who looks around him with fatuous bewilderment. The minutes are slipping by, I must say farewell to Landor, and on the window sill of memory a figure is poised, too tenuous now to be identified either as wife or as cook. The violets—if they were violets—bloom on unharmed.

It would take more than a James Joyce to chart the unnumbered strata in the mind of a professor in action. Besides all these, there is time to be considered. Luckily, we have acquired a sixth sense akin to that subconscious alarm clock which awakens people at the hour they have

decided on before going to sleep. It is said that George Santayana, whose lectures were rounded out to the perfection of oral prose, was able to synchronize his concluding period with the first clash of the terminal gong. But sometimes the mysterious faculty for timing, especially if a routine has been broken, may prove perfidious. I was once called on to give a special one-hour lecture on a poet whom I had recently been treating in a three-hour seminar. All I can remember of the last part of that performance are the words of the Red Queen to Alice, which kept recurring at the back of my mind: "Now *here*, you see, it takes all the running *you* can do to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!"

On the other hand, I knew a poised and learned young man who mounted the platform, with all the confidence that a newly acquired Ph.D. could bestow, to give the first lecture of his teaching career. His mind swung easily into the new orbit. Assured and scrupulous, knowledge presented itself to his consciousness and was translated by his voice into nuggets of golden lore. After a considerable time had passed, he glanced at his watch. He had been speaking for forty-five minutes. He had given his entire course.

Experience teaches when to repeat, how to dilute, and how far afield one can roam while still instructing, however indirectly, the hypothetically eager minds. But, like Dido's trick with the oxhide in laying out Carthage, one bit of material can sometimes be cut into strips too thin. A foreign university invited one of our best experts in mediaeval linguistics to give a course in American literature.

"But what shall I talk about?" he said. "Of course I'm going to accept their invitation, but the only American literature I've ever read is *Main Street*."

"Well, you'd better get busy and read a few more books," I advised.

"No, no. I couldn't do that. It's completely out of my field. I can give the whole course of lectures on *Main Street*."

By applying the technique of exact, textual scholarship to Sinclair Lewis' faded piece of fiction, he did. His German audience must have been puzzled though edified.

Actors are sometimes given wide indulgence for eccentricity because of the artistic strain they are subjected to. But compared to the professor's rôle, theirs is mere trifling. Even a star is on the stage at most for an hour and a half a day. He repeats the same lines and gestures time after time. The playwright provides him with the one and the director with the other. Besides, he has a supporting cast behind him

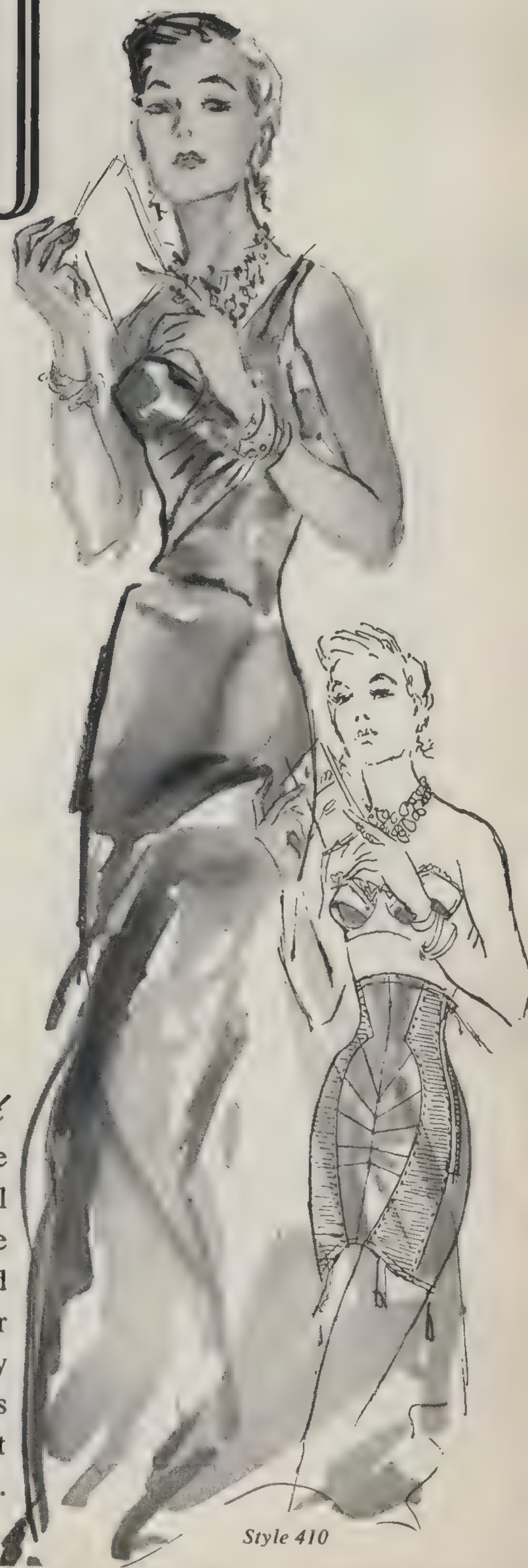
(Continued on page 174)

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MARGINAL NOTES

(Continued from page 173)

and a prompter to aid him if his memory wavers. The professor is on the stage two or three hours a day, the single focus of an unpredictable audience. At each appearance he speaks a new scene of his own composition, improvising his lines as he goes along so that his sentences are not only informative but of impeccable syntax, combining with eloquence a wealth of knowledge the lack of which no eloquence could conceal. No first-flight professor reads his lectures; his success is usually in inverse ratio to his dependence on notes. He holds forth, as it were, in an invisible library, where his memory, prompted by every new turn of thought, can in an instant produce from those ghostly shelves the unforgettable quotation. Nor can histrionic art be wholly excluded from his performance. The idea held in suspense, the emphasis on the heart of the matter, the flexible lift and fall of voice—all these must be spontaneously his and never twice the same. Amid such prodigies of wit and learning, what wonder that he becomes enrapt in the enchantment of his own cadences and thus gains the reputation of being absent-minded.

Professor Merriman of Harvard, whose course in Tudor history was the yearly delight of hundreds, once became so absorbed in his account of the Invincible Armada that he shifted to Spanish and discoursed for several minutes in that language before recovering himself. The late William Allan Neilson, president of Smith College, and, in my time, professor of English at Harvard, once told me with some gusto of an emotional weakness that affected the classroom method of the great Francis James Child, and, indirectly, the course of higher education in America. It seems that Professor Child was so deeply moved by certain passages in the ballads on which he was the authority, that when he read them the tears would come to his eyes and threaten to overflow. To avoid this public show of emotion, he would break off and shoot a sudden question on textual matters or linguistics at his class. The late George Lyman Kittredge, who subsequently succeeded Child, had, as a student, noticed these abrupt interruptions and philological sorties without, however, observing the emotional cause for them. "He thought that the questions on the text were the important part. And that mistake," concluded Neilson with a chuckle, "gave rise to the institution of the Ph.D. in English at Harvard."

The Ph.D. has gradually changed the characteristics of professorship. The great names when I was an undergraduate were almost never adorned with this appendage of licensed pedagogy. Le Baron Russell Briggs, Bliss Perry, Charles Townsend Copeland, Barrett Wendell, were typical of what we might call the "old" scholarship. Many places delighted to honour them with complimentary degrees, but they had no Ph.D. They knew the Classic lan-

gauges and were widely read in literature and criticism. They could quote long passages from memory and move with ease through the related fields of philosophy, history, and the fine arts. On occasion, the great Dean Briggs, whose method was quiet and disarmingly informal, might not come back to his main subject for half an hour or so after some tour of surrounding territory, but when he did so, it was lighted from several new angles. These men framed their sentences with care and knew the advantages of good rhetoric, but they did not feel it necessary to write learned articles, or, indeed, to write at all, unless they felt moved to do so. Teaching was their whole end. Of the "old" scholarship it might be said that it was an expansive sea navigable for fleets of moderate depth; of the "new" that it is a deep but narrow channel with shoals on either side and able to float weightier vessels one at a time.

Some years ago I was at an alfresco luncheon party at Mr. Edmund Wilson's place on Cape Cod. The host moved from table to table, and when he reached me, fell into conversation about the founding of the Ph.D. in English at Harvard. "And did Professor Kittredge himself have a Ph.D.?" he asked. "Did Columbus apply for American citizenship?" I answered, astounding myself no less than my host by the brilliant mot. As I sank back, triumphing in my epigram, which was the kind of retort that usually arrives several hours too late, my self-esteem was punctured as I heard Mr. Wilson going from table to table repeating my words and asking, "Where did Hillyer get that?"

Yet professors are sometimes witty without plagiarism. The danger of gaining a reputation for wit, however, illustrated as far back as the time of John Skelton, is that a man's name may become the magnet of all the stories that are going the rounds—a number of them not professionally becoming. Some of the less likely anecdotes of my undergraduate days were ascribed to Barrett Wendell, whose wit was, as a matter of fact, entirely decorous. I have since discovered most of the stories he was blamed for in *Joe Miller's Jest Book*, the less frequently printed popular ballads, and even in the Greek Anthology.

As I think back, I begin to feel like a contributor to the Greek Anthology myself—at least chronologically. Since 1919, when I first started, I have given in the neighbourhood of ten thousand lectures and readings. It is awesome, or, perhaps more precisely, awful, to think of such a thing. In a few more years, it will be time for my final bow from the platform. I hope that I shall be spared the kind of recurrent dream that haunted the slumbers of a great Shakespearean scholar after his retirement. No professor, I suppose, had through so many years attracted greater or more enthusiastic audiences. Yet in his dream he found himself on the platform delivering his finest lecture while one by one his listeners tiptoed from the room. Lest that should happen to me in these pages, I fold up my notes as the gong sounds, and take my departure.

You'll want everyone to know...



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OSSIPY MEMO

ON TRAVEL

CHRISTMAS HOLIDAYS. Here are some places and cruises that make much of both Christmas and New Year's, and welcome children, too.

FLORIDA. The Jupiter Island Club, at Hobe Sound, thriving offshoot of Palm Beach, is thoroughly used to boys and girls in their teens, has dances, tennis, wonderful beaches, and attractive, if expensive, rooms.

BERMUDA. Sometimes this small island seems entirely peopled by college youth. Among many delightful guest houses is Pomander Gate, on the harbour opposite Hamilton. It has been running a long time, but has just been taken over by its original Bermudian owners, Mr. and Mrs. E. M. Cooper, who have revived its private house atmosphere. There are freshly decorated, expansible suites, large vegetable and cutting gardens, a private beach, no tipping, afternoon tea; and the hosts serve cocktails every evening before dinner. They particularly like to have families. (Guests come through recommendations.)... Out at Pink Beach are pink cottages (maids come in to make breakfast, set the fires), right on the pounding ocean, and—a short bicycle ride away—the sea-rimmed Mid Ocean golf course. (Dining room reopens January 31.)

CALIFORNIA. Entire families are welcome for skiing and a fabulous round of old-fashioned wassailing at the Ahwahnee Hotel, Yosemite National Park. Santa Claus turns up Christmas Eve along with the Yule log. On Christmas night, a dinner is given exactly like the one described by Washington Irving at baronial Bracebridge Hall—costumed squire, boar's head, minstrels. The whole week following: children's parties, and the steep white mountains and ski lifts at Badger Pass.

LONDON. A family of four can fly from New York to London and back, over the holidays, for as little as \$1,246. Many hotels have special celebrations for young people—mistletoe, plum pudding, carols, and all. The Mummings Play is acted in village halls; the hunt meets are followed on Boxing Day (December 26). In London are the incomparable pantomimes, *Cinderella*, *Dick Whittington*, *Puss in Boots*, and the rest; at St. Paul's Cathedral and Westminster Abbey are the candlelight services and soaring Bach Masses; there is sightseeing to stir young imaginations. Because theatres start around seven, even the younger can go off to an evening of magic. (Proxy Parents and Universal Aunts will look after children night or day.) And down in Coventry, young boys carol sweetly in the bombed-out ruins of the fifteenth-century cathedral. (For further information, write to the British Travel Association, 336 Madison Ave., New York.)

(Continued on page 178)

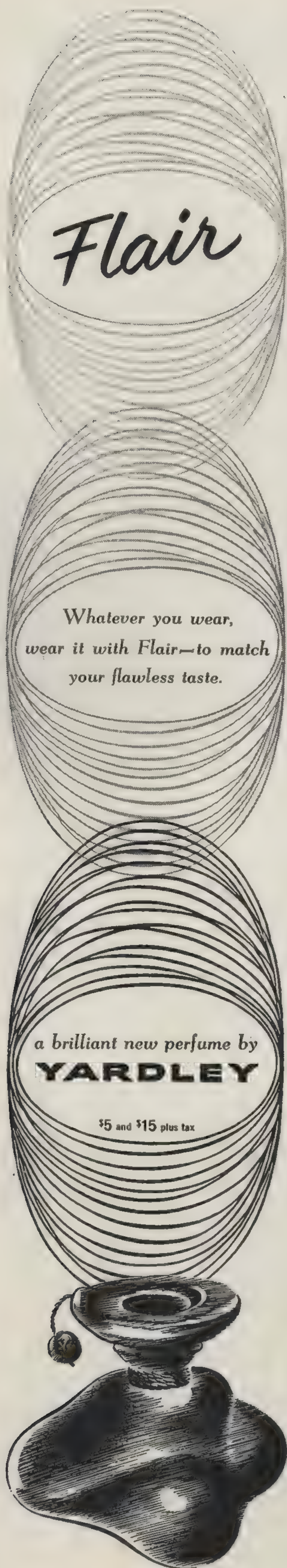
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GOSSIPY MEMO

ON TRAVEL (Continued from page 177)

THE ORIENT. Yokohama, Hong Kong, Honolulu are stops for the S.S. "President Wilson," leaving San Francisco November 25, returning January 4. On their "Family Plan" cruise, they have Christmas tree trimming in mid-Pacific; religious services; children's playroom with a nurse in attendance; a complete line of infant food and equipment; children's hours in the pool; hospital and doctor; all for greatly reduced family fares—and the baby goes free. (The S.S. "President Cleveland" also takes a Christmas trip, from December 14 to January 25. Write the American President Lines, 311 California Street, San Francisco, California.)

EUROPE. To reach Europe's glowing crèches, and midnight Masses in magnificent mystical cathedrals, by Christmas, the "Andrea Doria" runs a Christmas cruise from New York December 13, that reaches Genoa December 23. Besides shipboard festivities and stops at Naples and Cannes, it also puts in at Lisbon long enough for a visit to the Shrine of Our Lady of Fatima. There, high on a summit, rises the outdoor altar, to which thousands of pilgrims now go each year, sleeping and living out in the huge sanctuary, each waiting for his miracle, a sight second only to the scenes at Lourdes.

THE CARIBBEAN. Among the more lavish of the many cruises to the West Indian islands are a special twelve-day Christmas cruise on the "Ile de France" to Barbados, Trinidad, and Venezuela, leaving New York December 22; and the "Nieuw Amsterdam" cruise which stops at seven tropical Shangri-Las between December 17 and January 3.

For a few days' shooting—quail, partridge, duck—it is not easy to find a well-run public preserve. Much of the good shooting country is closed shop, guarded by private owners, syndicates, or clubs (one club in Millbrook, New York, charges \$1,000 initiation fee, \$1,500 annual dues thereafter). One of the good commercial preserves near New York is the Suffolk Lodge Game Preserve, at Brookhaven, Long Island, run by Kenneth Hard on his family's thirteen hundred acres. There is a two-mile trout stream, a fifty-acre lake, all fully enclosed by a high fence, and the flighted mallards, wild duck, and geese, and upland game—pheasant, quail, wild turkey—are plentiful. Rates, over week ends, are \$65 for ten birds a day per party (one to four persons) and include guide and dogs. (Weekday rate: \$40.) One can stay at the Hards' house for \$15 a day, with meals. Other good, less expensive preserves in New York, New Jersey, and Connecticut, charging \$50 for ten birds, are listed with Wildlife Restoration, Inc. (17 West 60th Street, New York), an organization supported by game breeders, to uphold standards, and give the sportsman a fair day's hunting (which means 80 per cent to 100 per cent of birds expected).

(Continued on page 180)

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THE CASE FOR CHICKEN SAUTÉ

BY JON STROUP

One of my favourite Thurber lines is the plaintive lament uttered by a man who plans to murder his wife in the cellar and is having trouble getting her there. It goes, as nearly as I can remember: "Aw shucks, we never go down in the basement any more the way we used to." Well, that's the way I feel about chicken sauté. Nobody ever serves it to me. And I can not even say "the way they used to," because they never did. At home it was roast chicken, followed by chicken hash, or chicken à la king, or (for ladies' luncheons) minced chicken in patty shells. Today my friends offer me *coq au vin*, or broiled chicken, or fried chicken, or chicken mousse, or chicken in aspic; with increasing frequency I am forced to watch my dinner revolving on a spit during the cocktail

hour. The trussed birds are so indecently pale and naked at the beginning and (if the cocktail hour is prolonged) so overtoasted at the end.

Leafing through my cookbooks, especially the French ones, I see so many tempting, mouth-watering recipes for chicken sauté; among them the noble *poulet sauté Marengo*, created for Napoleon in 1800 by his chef, Dunan, after the Austrian army had been routed by the French. I am never served one of these delicious creations—with the meat so tender, so moist, yet firm, the skin nicely crisp, yet not charred, and the sauce, based on the "best butter" in which the chicken cooked, redolent of shallots, herbs, and wines, containing perhaps mushrooms, butter onions, peppers or tomatoes, and flecked with parsley, tarragon, or capers. Well,

no matter. I serve them to myself.

But so could you. You can sauté a tender young chicken in half an hour; and if you are only normally dexterous, it should take you very little longer to get the simpler versions on the table, sauce, garniture, *et al.* Once you have mastered the basic technique (accomplished, I should say, the first time) you are limited only by your imagination and seasonal restrictions.

The recipes here are my own, but I do not claim that they are all original. I am not the first person who thought of pairing a morsel of chicken with a grape.

Experts generally advise using young chickens, around 2½ pounds in weight, but I have achieved comparable results with larger birds—say 4 to 5 pounds—and longer cooking. You will find a few recipes for them here; but if you prefer, substitute two smaller birds for the large one and you will find that the same amount of sauce will usually do. Make sure that a large bird is not too fatty, or you will end up with too much juice.

No matter what the size, the chicken is disjointed (I like the back in one piece, the breast in two). Rub each piece with the cut side of half a lemon and season with salt and pepper. In a large pan with a lid, heat the requisite amount of butter or olive oil, or both (sometimes bacon fat, but never margarine or salad oil), and when it is bubbly but not brown, put in the pieces of chicken and brown them quickly on all sides for about 10 minutes.

At this point other ingredients may or may not be added and briefly cooked, then the pan is covered, the heat turned way down, and the cooking completed. For birds weighing 2 to 3 pounds, the overall time will vary from ½ to ¾ hour. Those weighing 4 to 5 pounds will need at least an hour, maybe more. Test with a toothpick for doneness. Then the chicken is usually removed to a hot platter while the sauce is prepared in the pan, but sometimes thickening or binding agents are put in with the chicken and the pan is shaken gently until they do their work. In such cases, the chicken may be served in the pan, if it is an attractive one, or you might use a handsome iron *cocotte*. As accompaniment one rarely needs more than a single vegetable and a salad, and, of course, a light wine.

CHICKEN SAUTÉ WITH WHITE GRAPES

2 tender young chickens,
each about 2½ pounds
¼ pound butter
½ cupful dry white wine
Seedless white grapes, as many
as you like

Proceed as directed above. When the chickens are browned, pour in ½ cupful white wine; cover, and finish cooking, adding white grapes for the last 10 minutes or so; also more wine if you think it needs it. Present in the pan or on a platter garnished with water cress. Serves six.

CHICKEN SAUTÉ WITH WALNUTS

2 tender young chickens,
each about 2½ pounds
¼ pound butter
4 shallots, finely chopped
½ cupful dry white wine
¾ cupful walnut meats

When the chickens are browned, add 4 shallots and cook for a few minutes. Pour in ½ cupful dry white wine, cover the pan, reduce heat, and finish cooking. Roast walnut meats, chopped or not, as you prefer, and salt them lightly. Add them to the chicken for the last few minutes of cooking. Serves six. I like mashed sweet potatoes with this, mixed with applesauce, flavoured with

(Continued on page 181)

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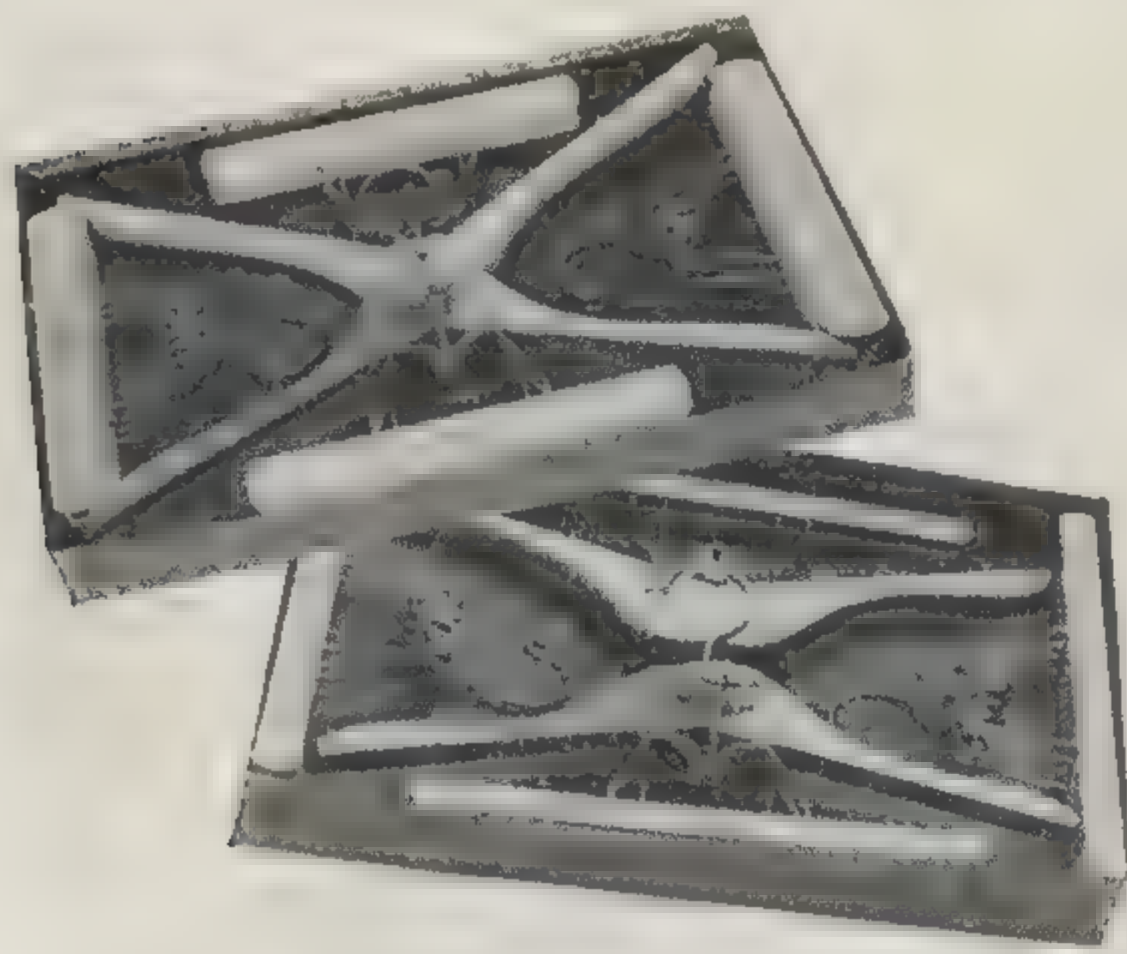
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GOSSIPY MEMO
ON TRAVEL (Continued from page 178)

Stuttgart, Arkansas, just fifty miles from Lorelei Lee's Little Rock, has some of the finest duck shooting in the world, mallards and pin oaks, and is well organized. Lists of reliable hunters, and of places to stay, can be had by writing to the Chamber of Commerce. (The Hotel Riceland, in town, is the most comfortable.) Information on other sections of the country known for good shooting, such as the Eastern Shore of Maryland; northern Florida; Sea Island, Georgia; South Dakota; Summerville, South Carolina (mostly vast private plantations); and Mattamuskeet Lake, North Carolina, can be had by writing the Fishing and Hunting Commission, c/o the Chamber of Commerce in each state's capital.

Stockholm in winter (no colder than New York, and not as damp) bursts open with bright lights, warm fires, the Royal Opera, theatres, concerts, wonderful restaurants that were closed all summer, excellent hotels no longer tourist-jammed—at some, "must dress" for dining and dancing. Everyone skates, and everyone skis. The variety of the architecture is the spice in sightseeing: the old mediaeval city, the eighteenth-century royal palace, the apricot baroque houses, the modern housing developments, our own \$1,400,000 Embassy, and Osterberg's City Hall, an architect's dream of contemporary construction. (All this is best seen on a boat ride.) The Grand Hotel is the grandest; overlooks boats, gulls, and fishermen's nets, but the Malmen Hotel outdoes any American hotel for push-button efficiency. One restaurant, the Djurgårdsbrunns Vårdshus, even delivers you home in a horse-drawn buggy or sleigh.

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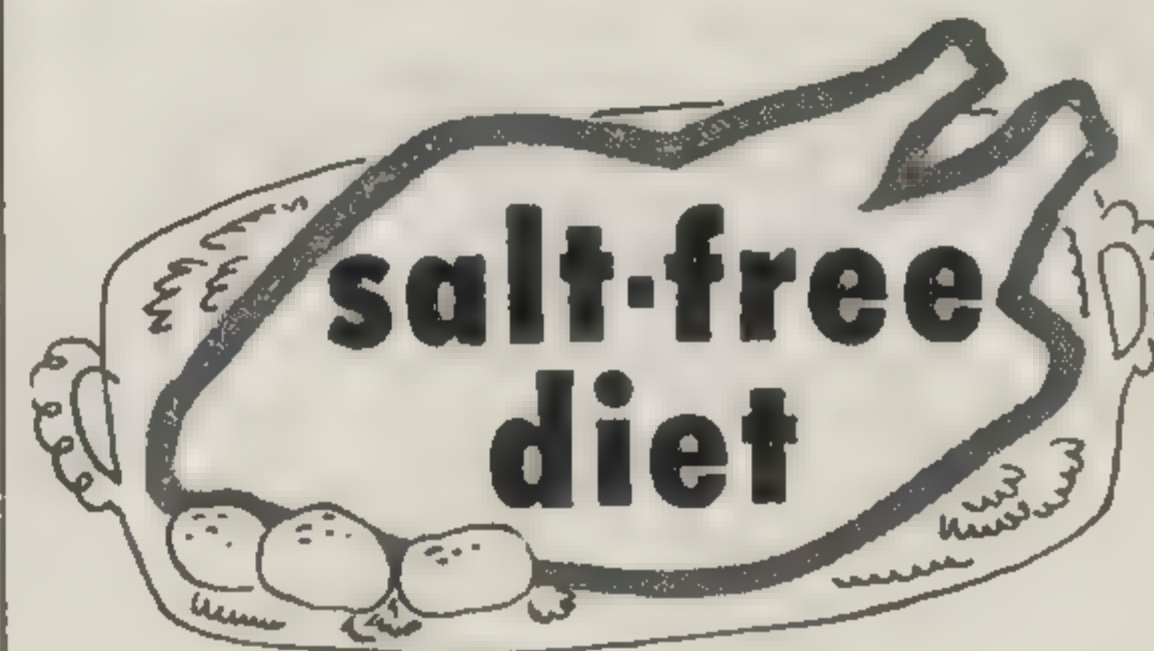


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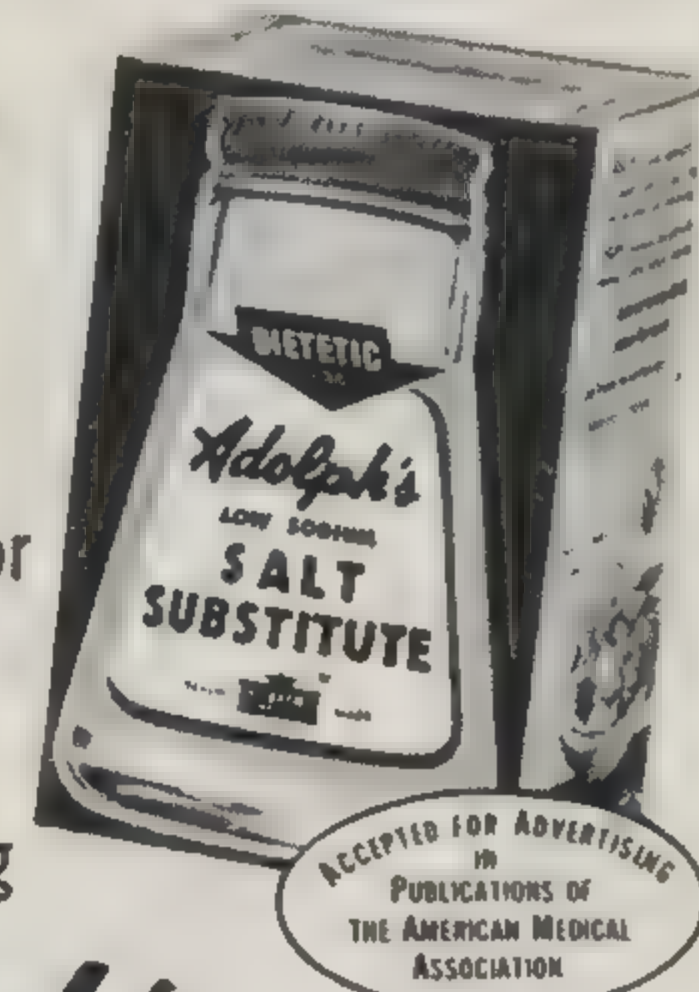
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THE CASE FOR CHICKEN SAUTÉ

(Continued from page 179)

nutmeg, and heated in individual ramekins.

CHICKEN SAUTÉ WITH CUCUMBERS

1 tender young chicken
weighing about 2½ pounds
½ pound butter
3 medium cucumbers
1¼ cupfuls heavy cream
Paprika

For two people, let your butcher halve the chicken and remove the neck. Sauté each half in a large pan. Score the cucumbers lengthwise and cut them into ¼-inch slices. Simmer these in a small quantity of salted water until tender but not limp. Drain and keep warm.

When the chicken is done, put each half on an individual oval platter. Keep them warm. Empty the remaining contents of one pan into the other, scraping it clean. Turn the heat high, add a generous pinch or two (or three) of paprika and 1¼ cupfuls of heavy cream. Stir until the butter, cream, and paprika are well blended, then let them boil fiercely for a few minutes until the sauce reduces and thickens somewhat. Turn off the heat and add a few thin slices of butter. Taste and season with salt if necessary. If there is a delay at this point, the sauce may be reheated, but do not let it simmer.

Arrange cucumber slices like fallen dominoes along the length of each chicken half, covering the leg; surround with the remaining slices, and cover with the sauce.

For three people, serve the chicken in seven pieces, strewn with the cucumber slices and covered with sauce. In either case, serve immediately. Particularly good with sautéed potatoes and a green salad.

CHICKEN SAUTÉ WITH PEPPERS AND ONIONS

2 tender young chickens,
each about 2½ pounds
½ pound butter
¼ cupful olive oil
2 green peppers
2 medium Bermuda onions
Basil
Paprika

Brown the chickens in a mixture of olive oil and butter, then add 2 green peppers cut in fine strips and 2 Bermuda onions, thinly sliced. Season with chopped basil, fresh, if possible, salt, and paprika. Cover the pan, reduce heat and finish cooking. Sometimes I stir in a little white wine before serving, sometimes I don't. Serves six.

CHICKEN SAUTÉ WITH HERBS

2 tender young chickens,
each about 2½ pounds
½ pound butter
½ cupful dry white wine
6 or less tablespoonfuls chopped fresh
herbs, including parsley
or
½ teaspoonful or less of each dried herb

When the chickens are browned, add ½ cupful dry white wine. Cover the pan, reduce heat, and cook for about 10 minutes. Add a little fresh wine and the herbs; cover again and finish cooking. A good and classic combination is fresh parsley, chives, tarragon, and chervil, using 2 tablespoonfuls each of parsley and chives, to 1 each of tarragon and chervil. I prefer to omit the tarragon and substitute ½ tablespoonful of fresh thyme. But you will really have to discover your own favourite combination. Taste in herbs seems especially bristly with personal prejudice.

CHICKEN SAUTÉ WITH SOUR CREAM

Sour cream is fairly inevitable so far as I am concerned, so here is one version, specially good when you are in a hurry, or tired, or simply hungry.

2 tender young chickens
each about 2½ pounds
½ pound butter
½ cupful dry white wine
Sour cream to taste

When the chickens are brown, add ½ cupful white wine, cover and finish cooking. Just before serving stir in sour cream. Heat but do not simmer. Serves six. This is unctuous and filling with baked potatoes.

CHICKEN SAUTÉ CARAWAY

1 tender chicken
weighing 4 to 5 pounds
½ pound butter
3 shallots, finely chopped
1¼ cupfuls heavy cream
Lemon
Paprika
2 egg yolks beaten lightly
with ¼ cupful cream
2 hard-cooked eggs, pickled if possible
2 tablespoons caraway seeds
1 chicken liver

Note: If you want to do justice to this dish, hard cook 2 eggs several days ahead of time. Put them in a jar with a clove of garlic and cover them with a good elder vinegar. Store them, covered, in the refrigerator until ready to use.

When the chicken is browned, add 3 shallots, finely chopped, and cook for a minute or two. Cover the pan, reduce heat, and finish cooking.

Meanwhile simmer the liver for a few minutes in salted water. When it is done, remove it, chop it finely, and sprinkle it with lemon juice. Mix it with 2 tablespoonfuls caraway seeds and 2 pickled eggs which have also been finely chopped.

Shortly before serving, remove the chicken to a hot platter and keep warm. Reduce the butter and chicken juices until there is just enough to cover the bottom of the pan. Add 1¼ cupfuls heavy cream, a good squeeze of lemon, and a pinch of paprika. Let this mixture boil fiercely until it thickens slightly. Taste and adjust seasoning if necessary. At the last minute remove from the fire and stir in 2 egg yolks lightly beaten with ¼ cupful cream. Place over low heat and stir until the sauce thickens. Pour the sauce over the chicken and sprinkle thickly with the liver-egg-caraway seed mixture. Serves four. The chicken can be bedded on buttered spinach macaroni or on fresh young spinach leaves that have been lightly tossed in French dressing.

CHICKEN SAUTÉ WITH TOMATOES

1 tender young chicken
weighing about 2½ pounds
1 tablespoonful butter
1 tablespoonful olive oil
1 small onion, finely chopped
2 shallots, finely chopped
½ cupful Madeira
½ cupful chicken or veal stock
1 tablespoonful tomato paste
3 tomatoes
Chopped parsley

Brown the chicken in a mixture of butter and olive oil. Add one small onion and 2 shallots finely chopped, and ½ cupful Madeira. Cook for one minute, then add ½ cupful chicken or veal stock and 1 tablespoonful tomato paste. Season well, cover the pan, reduce heat, and finish cooking.

Meanwhile, peel some firm tomatoes, cut them in medium pieces, and cook them in butter for a few minutes. At serving time, put the chicken pieces on a hot platter, strew with the tomatoes and some chopped parsley, and cover with the sauce, passing it through a strainer. Serves two or three.

CHICKEN SAUTÉ WITH HAM AND MUSHROOM SAUCE

2 tender young chickens,
each about 2½ lbs.
¼ pound butter
1 lemon
12 thin slices of cooked ham
1½ pounds mushrooms, finely chopped
1½ cupfuls heavy cream
1 rounded tablespoonful butter

Sauté the chickens in ¼ pound butter until done. Heat 12 thin slices of cooked ham in the oven. Chop 1½ pounds mushrooms, caps and stems, as finely as humanly possible—a tedious job, but worth the effort. Do not put through a grinder.

Ten minutes before serving, sauté the mushrooms in 1 rounded tablespoonful butter; add 1½ cupfuls heavy cream and a few drops of lemon juice. Season the sauce sparingly if necessary and keep it hot without simmering. When ready to serve, spread the ham slices on a hot platter and cover them with chicken. Squeeze the juice of half a lemon or more over the chicken, making sure that each piece gets a few drops. Cover all with the sauce and serve immediately. Whatever you do, don't skimp on the mushrooms, as they provide the only thickening for the sauce. Flour, in this case, is not permissible, ever. Serves six.

(Continued on page 182)

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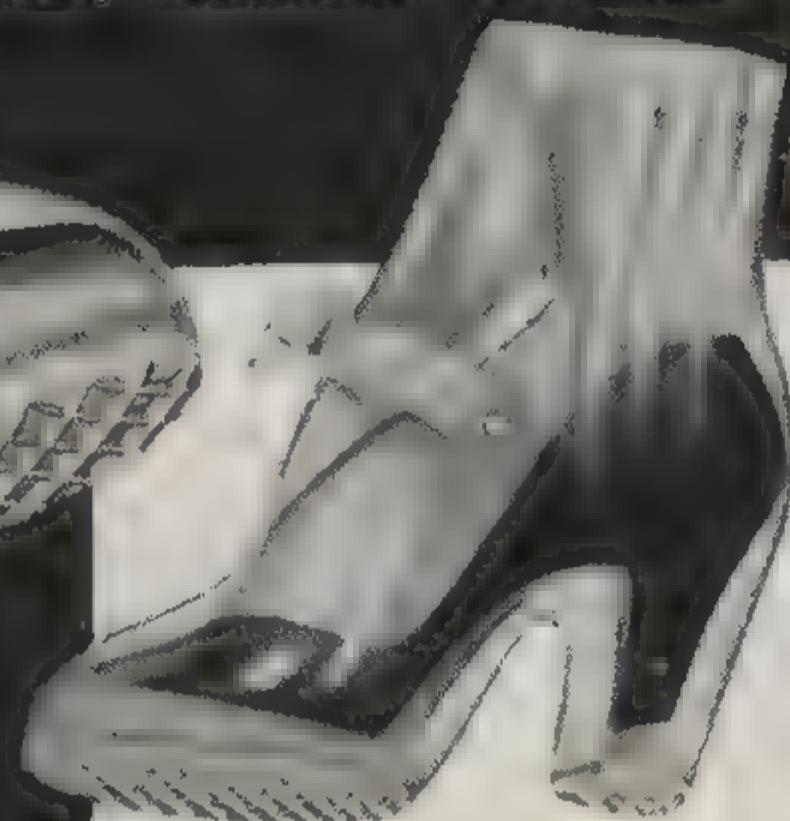
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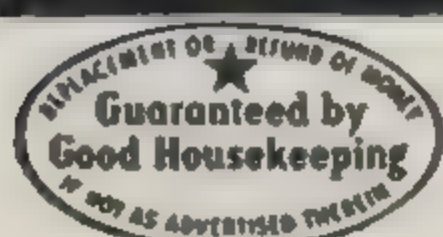
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THE CASE FOR CHICKEN SAUTÉ

(Continued from page 181)

COLD CHICKEN SAUTÉ, ICED

- 2 tender young chickens,
each about 2½ pounds
- ¼ pound butter
- 1 clove garlic
- 1 cupful mayonnaise
- 1 scant teaspoonful prepared mustard
- ½ lemon
- ¾ cupful heavy cream, whipped
- Chopped chives or capers

Sauté the chickens until done browning them less than usual, so that the skins remain soft. Let them cool on absorbent paper. You may remove the skins if you wish. Cook one chicken liver in salted water. When done, drain and chop roughly. Squeeze a few drops of lemon over it. Slice a small clove of garlic and put it with the liver in a blender. Add just enough mayonnaise for the blender to operate effectively. Blend until you have a smooth paste. Mix this with the rest of the mayonnaise, 1 scant teaspoonful prepared mustard, and a few squeezes of lemon. Carefully fold in 1 cupful of heavy cream, whipped so that the resulting mixture is thick enough to ice the top of each piece of chicken quite deeply. Chill the iced chicken, then arrange it on a cool platter and sprinkle thickly with chopped chives or dot with capers. I first served this with a tomato aspic and hot corn bread, and have been doing it ever since. Serves six.

COLD CHICKEN SAUTÉ WITH HAM CORNUCOPIAS

- 2 tender young chickens,
each about 2½ pounds
- ¼ pound butter

- 1 pound mushrooms
- ½ cupful sherry or Madeira
- 1 7½-oz. can of minced clams
- ½ teaspoonful salt
- ¼ teaspoonful pepper
- Scant ¼ teaspoonful ground cloves
- 2 rounded teaspoonfuls prepared mustard
- 1 rounded tablespoonful mayonnaise
- ½ lemon
- ½ cupful heavy cream, whipped
- 12 thin slices of cooked ham
- Artichoke hearts
- French dressing

Sauté the chickens in ¼ pound butter until done, let them cool on absorbent paper, then put them in the refrigerator to chill. Cook the livers in salted water until done; drain and let cool. Steam 1 pound of mushrooms in ½ cupful Madeira or sherry, preferably the former. When they are tender, put them through the finest blade of your meat grinder with the chicken livers. Combine these with the drained contents of one 7½-oz. can of minced clams. Add the following ingredients, mixing well after each: ½ teaspoonful salt, ¼ teaspoonful pepper, scant ¼ teaspoonful ground cloves, 2 rounded teaspoonfuls prepared mustard, 1 gently rounded tablespoonful mayonnaise, and 2 or 3 squeezes of lemon. Fold in ½ cupful of heavy cream, whipped. Roll 12 thin slices of cooked ham to form cornucopias, securing them with toothpicks if necessary. Fill the cornucopias with the liver-mushroom-clam mixture and chill well.

When ready to serve, brush the chicken pieces lightly with French dressing. Heap them in the centre of a chilled platter; surround them with the cornucopias and with artichoke hearts which have been marinated in French dressing. Serves six to eight.

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FREIGHTERS FOR FUN

BY FRANK OLIVER

Wasn't it Bea Lillie who asked a steward on a giant Atlantic liner, "When does this place arrive?" There are times when we feel like something rather small, relaxing and unhurried, where there is as much emphasis on traveling as there is on arrival. The thing to do then is to go by freighter.

A freighter used to mean a rather broken down tramp, decks never scrubbed, primitive bathing facilities, and a dining table that ran the whole gamut of Scotch broth, stew, and cold meat every forty-eight hours, with never a green salad, and vegetables always out of cans. There was usually one room that did for everything, dining room, smoking room, and lounge. And the old tub meandered along at nine or ten knots—when the weather was good.

Since the war that has all changed. Accommodation on postwar freighters, of which there are thousands sailing the seven seas, compares favourably with cabin class on the Atlantic liners, and travel by freighter is becoming pretty popular. So popular, in fact, that bookings for some voyages have to be made months ahead.

Most modern freighters have comfortable quarters for twelve to fourteen passengers, well furnished cabins with beds, not bunks, and private baths. In addition to the dining saloon there is usually a lounge, a smoking room, ample shaded deck space, a well-stocked library, music, good food, a wide range of drinks at really cheap prices, a modest wine cellar, and trained stewards and stewardesses.

Some months ago, business took me to both Europe and the Far East so I decided to make it a world journey and go by freighter as much as possible. At Rotterdam, my wife and I joined a 12,000-ton Dutch freighter, the "Bantam," for the voyage to Singapore. Our cabin had two beds and windows, not portholes, to port and astern. It was nicely furnished and a large private bathroom adjoined.

Before we had properly surveyed it, a steward from Madura, off the north coast of Java, complete with black velvet *kopiah* and gold-plated teeth, offered coffee. (Thereafter he produced it at the tinkle of a bell anytime between 5 A.M. and 11 P.M.) Below us was a tidy dining saloon; on the deck above, a cosy lounge and alcoves with writing desks, well-stocked book shelves, and a good electric gramophone. Partly roofed by the bridge, wide, shining white decks had plenty of lounging chairs and handy materials for deck games.

The ship, well loaded, travelled at fifteen knots and rode the seas as well as any ship I was ever on. All the officers spoke English, and some were good conversationalists. Two Dutch stewards, as well as the Madu-

rese, took care of us. A Chinese laundryman, who had once been chauffeur to Charlie Chaplin in Hollywood, took care of our personal linen and a Dutch radio officer kept us in touch with the world by bringing in daily newscasts. Through the Red Sea and the Indian Ocean, we slaked our thirst with as great a variety of drinks as one would have in his own bar, and for *apéritifs*, there was excellent Dutch gin at nine cents a glass, plus a good assortment of American cigarettes at fifteen cents a pack (no domestic tax). The breakfast table provided everything a Dutchman, American, or Englishman could desire.

The cook turned out to have great skill and constantly asked passengers (we were five in number) for food preferences. Menus included European, American, Chinese, and Javanese dishes.

We read all the books we had been wanting to read for two years and hadn't caught up with; we sketched, photographed, played deck games, and slept as we hadn't slept since childhood. Every day seemed full. We were always welcome on the bridge and at night traced coastlines or saw an occasional tropic storm sweep over the seas on the radar screen. On moonlit nights we sat with the Madurese lookout, listening to him sing quietly the songs of Indonesia and watching the phosphorescent waves thrown up by the bow of the ship.

The captain took the ship close in to Ceylon and we ran along its coastline all one afternoon. We stopped at Belawan in Sumatra for five days, and we spent much time in Medan, its pretty and sleepy capital.

At Singapore we joined another Dutch boat, the "Tjiwangi," a combined freighter and passenger ship of 12,000 tons. There we were lucky, because the dining room was air-conditioned, a wise and practical thing for equatorial cruising. A post-war ship, her cabins were pleasantly spacious and fitted with cold-air vents like an airplane. Again, windows instead of portholes, and there was a small dressing room and a private bathroom. The stewards were Hong Kong Chinese, to my mind among the best ship stewards to be found.

Using the "Tjiwangi" as a comfortable hotel, we spent five days in Djakarta, then sailed to Macassar in Celebes. After that came a full day in Surabaya, another in Semarang, a city built on hills, three more days in Djakarta, another in Singapore, and then the run up the China Sea to Hong Kong, the end of that ship's run. There we stayed at the Gloucester House, where the balcony of our room gave a view of one of the three most beautiful harbours in the world.

But not only the cities were fascinating by any means. There were the glorious blue and white days
(Continued on page 184)

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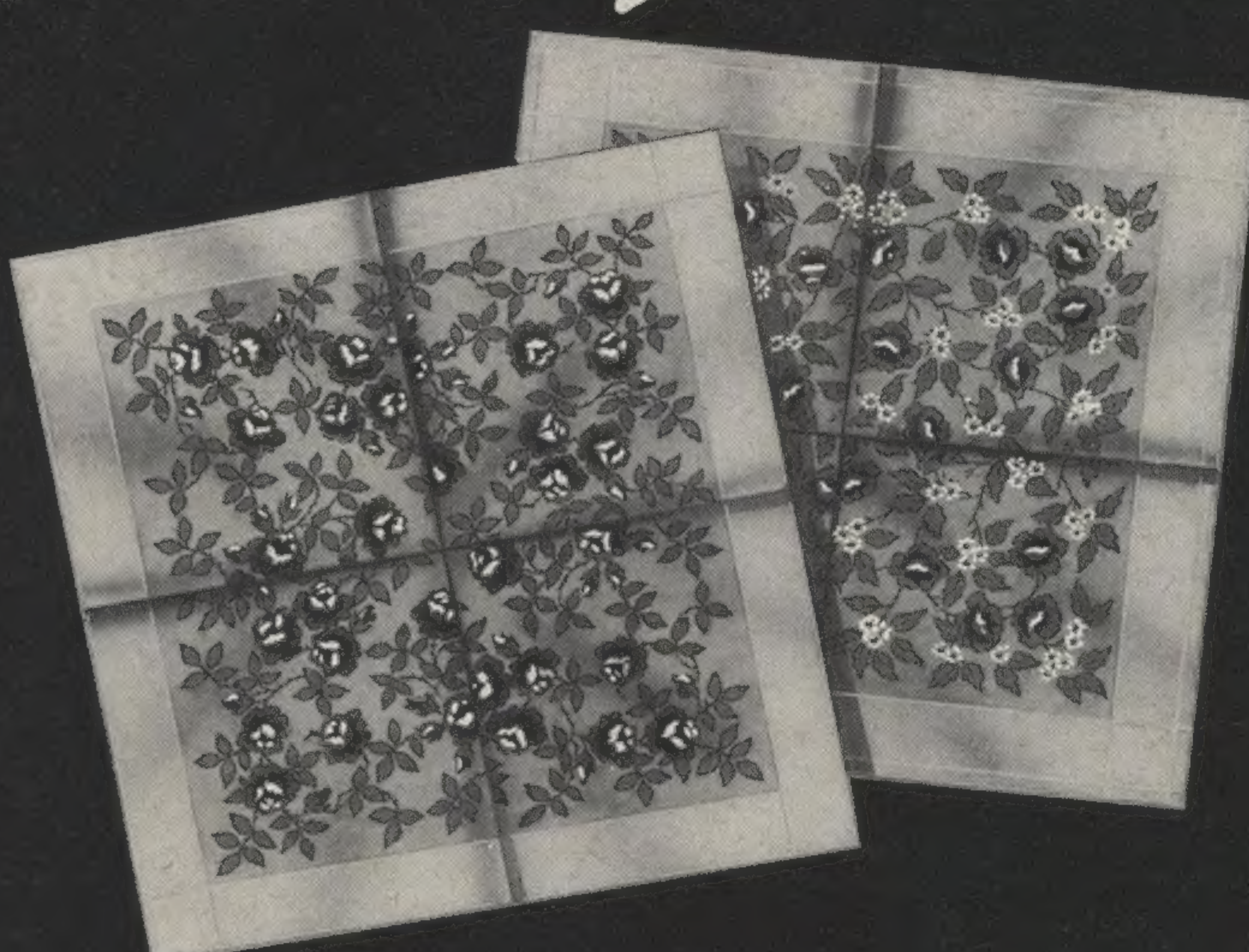
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FREIGHTERS

(Continued from page 183)

in the Indian Ocean; the daylight voyage through the Suez Canal; the beauty of a big Arab *dhow* passing under our stern as it beat its way towards Aden; the blue-sailed *proas* and Chinese junks in the Straits of Malacca; the pastel-coloured *prahus* of Celebes at rest in Macassar after voyages of up to 3,000 miles through the Malay Archipelago.

Thirty days and nearly ten thousand miles of travel between Rotterdam and Singapore cost us about \$14 a day each, the single fare approximately \$425. On the "Tjiwangi," around Indonesia, the three-week voyage cost about \$17 a day each. For comparison—I have paid on a passenger liner across the Pacific for a smaller cabin and less good service and food, \$42 a day. A long voyage by freighter reminds me of an advertisement I saw for a hotel on a Florida island, "Where you can't remember what you came to forget."

Freighters leave New York, Boston, Baltimore, Los Angeles, San Francisco, and other American ports every day for all parts of the globe. And all new freighters are built nowadays with the passenger as well as freight in mind. Staterooms are bigger and better furnished, the number of public rooms has increased, and passengers are no longer regarded as a nuisance as they were on old-fashioned tramps years ago. Some, but not all, carry a doctor but there is always a qualified male nurse aboard. They burn oil instead of coal and are therefore much cleaner. The ten-knot ship is a thing of the past. Modern freighters go anywhere from fifteen to eighteen knots and some even twenty.

You can go around the world on a comfortable ship for less than \$1,500. Ships of various flags, American, Norwegian, and Danish among them, offer short cruises down the Atlantic coast and through the Panama Canal to Pacific coast ports. These voyages usually last about three weeks and cost \$275 to \$300. Many vessels go to Hawaii from New York through the Canal. They usually call at one or more Gulf ports and after passing the Canal go up to Los Angeles and San Francisco before heading for the mid-Pacific. A 25-day voyage of this kind is only about \$350.

There are short cruises to Veracruz in Mexico via Havana for \$160 one way or \$290 round trip, taking eight or nine days in each direction. One Norwegian line runs 17-knot ships round the Caribbean from New York, carrying nine passengers who are cared for by Norwegian stewardesses. A 12-day voyage costs a little less than \$300. They go to ports in Honduras, Panama, Ecuador, Haiti, and Cuba.

Other freighters cruise to Colombia, calling at Barranquilla, Cristobal, and Buenaventura, with a ten-day stopover at the last-named port. This gives ample time for an

inland trip to Bogotá. It takes twelve days to reach Buenaventura and costs, for de luxe cabin with private bath, about \$220, one way. American C-1 and C-2 freighters, outside rooms and private baths, cruise throughout the Caribbean area. Routes vary from time to time but a typical cruise of twenty-one days costs about \$500 (including rail transportation from a Gulf port back to New York or your own city, whichever is less). Other ships will take you to ports in Brazil and Argentina. The latter is served by new American freighters that are air-conditioned, have cabins with private baths, lounge and dining room, club room, outdoor swimming pool, and movies. They call, after Panama, at Buenaventura, Guayaquil, Callao, Antofagasta, Chañaral, and Valparaiso. The 18-day voyage to Valparaiso costs \$540.

A freighter will deliver you to the British Isles in ten days for \$150 to \$200, to Belgium or Holland for about \$250, or to Denmark, Norway or Sweden for about the same figure. There are modern freighters going to Scandinavia that have verandah café, dining room, smoking room, and sheltered sun decks for their dozen passengers. One can even have a suite of stateroom and sitting room for \$350 on such a voyage.

Or perhaps you'd like to go to Portugal, calling at the Azores and Madeira on the way. Freighters will take you by this southern route for about \$200. Still other ships will take you to the far end of the Mediterranean, calling at Genoa, Naples, Alexandria, Beirut, Piraeus, and Istanbul for a little over \$300. A voyage to south and then east Africa, usually calling at Capetown, Port Elizabeth, East London, Durban, and Lourenço Marques takes about eighteen days and costs about \$475 to Capetown, and \$570 to Lourenço Marques. Some ships go on to Zanzibar, Mombasa, and Dar es Salaam.

There are other freighter voyages to the Persian Gulf, to India, Burma, Malaya, and Indonesia, mostly through the Mediterranean and the Suez Canal. To Singapore from New York by this route costs from \$480 to a little over \$600. Voyages to India and Pakistan are about \$500.

There are freighters to Tahiti, sailing two and sometimes three times a month; and cost, \$450 to \$525. Or they will take you on to New Zealand and Australia.

There are four or five lines that will pick you up in New York and land you back there a hundred days or so later. One American line, on a trip round the world, calls at twenty-five ports in fifteen countries, for about \$1700. Moreover, ships are very obliging and go in both directions, some ships sailing east and others west. This price works out at about \$15 a day or \$100 a week.

One British line goes round the world constantly, taking five months for the journey and charging passengers only \$1,500. These are 9,000-ton ships with comfortable cabins for twelve passengers. They travel at fifteen knots, have lounge, smoking room, dining room, and bar, and put up a portable swimming pool when in the warm seas. Of the five months travelling time about a third is spent in port.



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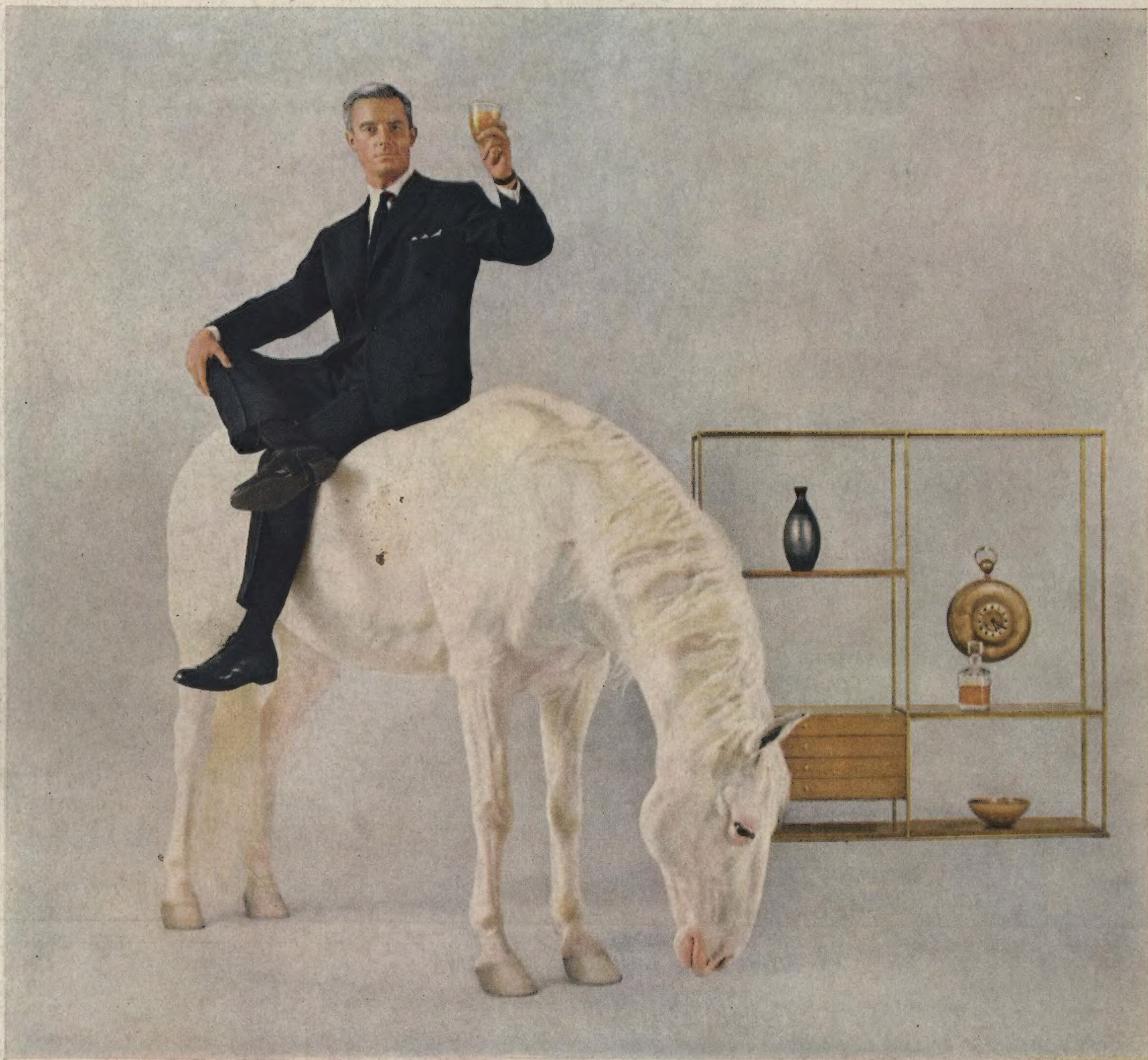
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